

ACTION!

CARTOONING

96 PAGES
OF HOW-TO
HAVOC!



WRITTEN AND
ILLUSTRATED BY

BEN CALDWELL

9.99
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CONTENTS

THE BASICS! 9

INTRODUCTION	10
PERSONALITY	10
EMOTION	11
MOOD	12
MATERIALS	13

THE FACE! 15

FACE BASICS	16
FRONT VIEW	16
PROFILE	17
THE FEMALE FACE	17
FACE PARTS	18
EYES	18
NOSE	19
MOUTH	19
CARTOONING THE FACE	20
HEROIC	22
CUTE	24
GAUNT	26
HEAVY	28
ANIMAL MAGNETISM	30
DRAWING EMOTIONS	32
AGE	34



THE BODY!
37



<i>THE BASIC BODY</i>	<i>38</i>
<i>VARIATIONS</i>	<i>39</i>
<i>THE FEMALE BODY</i>	<i>41</i>
<i>VARIATIONS</i>	<i>42</i>
<i>THE SKELETON</i>	<i>44</i>
<i>THE TORSO</i>	<i>46</i>
<i>THE ARMS</i>	<i>48</i>
<i>THE HANDS</i>	<i>50</i>
<i>THE LEGS</i>	<i>52</i>

ACTION POSES!
55



<i>ACTION BASICS</i>	<i>56</i>
<i>CHANGING VIEWS</i>	<i>56</i>
<i>EXAGGERATION</i>	<i>57</i>
<i>FORESHORTENING</i>	<i>60</i>
<i>OVERLAPPING</i>	<i>61</i>
<i>WALK</i>	<i>62</i>
<i>RUN</i>	<i>68</i>
<i>JUMP</i>	<i>72</i>
<i>STAND</i>	<i>76</i>
<i>PUNCH</i>	<i>82</i>
<i>PRACTICE POSES</i>	<i>84</i>
<i>STYLES</i>	<i>90</i>
<i>AFTERWORD</i>	<i>92</i>
<i>INDEX</i>	<i>94</i>



THE BASICS!

OBVIOUSLY, IF YOU'RE LOOKING AT THIS BOOK, YOU'RE INTERESTED IN DRAWING CARTOONS. JOIN THE CLUB! BUT THIS BOOK ISN'T JUST STEP-BY-STEP INSTRUCTIONS -- IT SHOWS HOW THE PARTS OF THE BODY AND THE FACE FIT TOGETHER, AND HOW YOU CAN ALTER THEM TO CREATE UNIQUE CHARACTERS AND POSES. PERHAPS MOST IMPORTANT, THIS BOOK WILL SHOW YOU SOME OF THE TRICKS AND IDEAS YOU CAN USE TO MAKE YOUR PICTURES CONVEY JUST THE RIGHT PERSONALITIES, ACTIONS, AND MOODS YOU HAVE IN MIND!



INTRODUCTION

LET'S TALK DRAWING! CARTOONING IS NOT JUST A STYLE, IT'S AN ATTITUDE -- A COMPLETELY DIFFERENT WAY OF DRAWING REALITY. THE GOAL OF CARTOONING IS ACTION! EMOTION! YOU DON'T JUST SEE A CARTOON DRAWING, YOU FEEL IT!

THIS MEANS BOILING EVERY DRAWING DOWN TO ITS ESSENTIALS. IF A DETAIL IS IMPORTANT, EXAGGERATE IT! IF IT'S NOT IMPORTANT, SKIP IT! THAT'S WHY SO MANY CARTOONS ARE SIMPLE -- THEY NEED TO BE EASY TO READ, WITHOUT UNNECESSARY DISTRACTIONS.

BUT EVEN IMPORTANT DETAILS ALONE AREN'T AS IMPORTANT AS THE OVERALL IMPRESSION A DRAWING MAKES. **THE GREAT SECRET OF CARTOONING IS USING LINES, SHAPES, SYMBOLS, AND SO ON TO SHOW INVISIBLE IDEAS -- LIKE THE PERSONALITY OF A CHARACTER, OR THE MOOD OF A PLACE OR EVENT.**

CONSIDER THE FOLLOWING EXAMPLES...

PERSONALITY

THERMIFAX IS A WISE BUT IRRITABLE OLD WIZARD. DRAWING 1 SHOWS WHAT HE MIGHT PHYSICALLY LOOK LIKE, BUT DRAWING 2 ACTUALLY CHANGES HIS PHYSICAL APPEARANCE TO MAKE HIS PERSONALITY VISIBLY CLEAR.



DRAWING 1

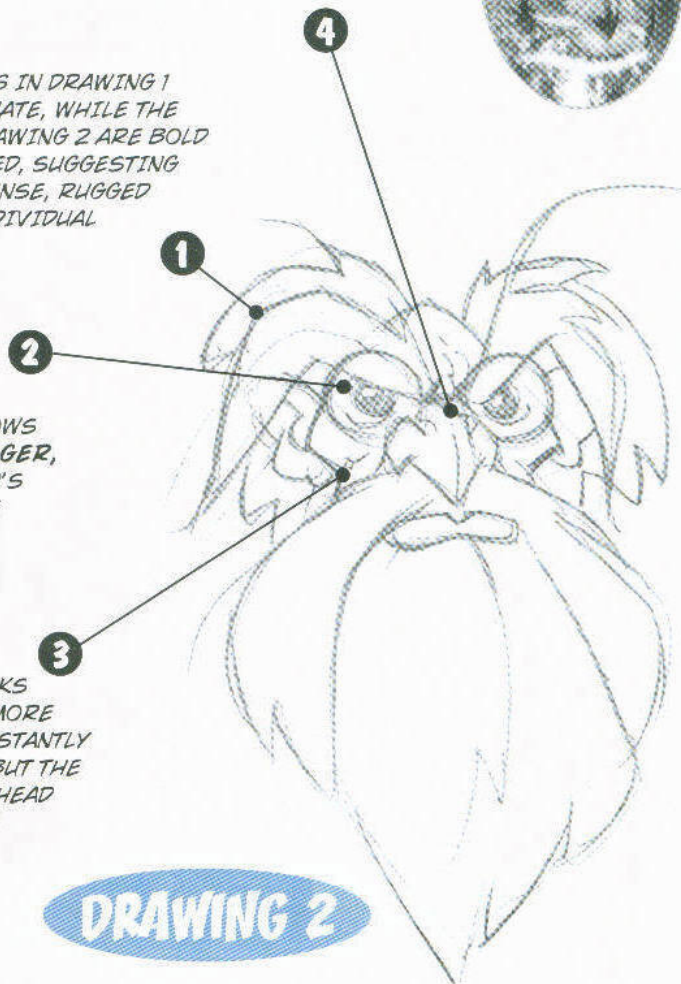
THE NOSE, HAIR, EYEBROWS AND BEARD HAVE BEEN ALTERED TO RESEMBLE AN OWL, AN AGE-OLD SYMBOL OF WISDOM AND MAGIC



THE LINES IN DRAWING 1 ARE DELICATE, WHILE THE LINES IN DRAWING 2 ARE BOLD AND JAGGED, SUGGESTING AN INTENSE, RUGGED INDIVIDUAL

THE EYES, EYEGLASSES AND EYEBROWS IN DRAWING 2 ARE LARGER, MAKING THE WIZARD'S INTENSE GAZE THE MAIN FOCUS OF THE DRAWING

THE SUNKEN CHEEKS IN DRAWING 2 ARE MORE EXAGGERATED AND INSTANTLY SUGGEST GREAT AGE, BUT THE UNIMPORTANT FOREHEAD IS MINIMIZED



DRAWING 2

EMOTION

VENUS, GODDESS OF LOVE, HAS AGREED TO HELP WITH THIS EXAMPLE. YOU CAN SEE HOW BODY GESTURES AND SYMBOLS ARE A CONVENIENT, EASY TO SEE INDICATION OF AN INVISIBLE EMOTION. EVERY EMOTION HAS ITS OWN SPECIAL SIGNS.

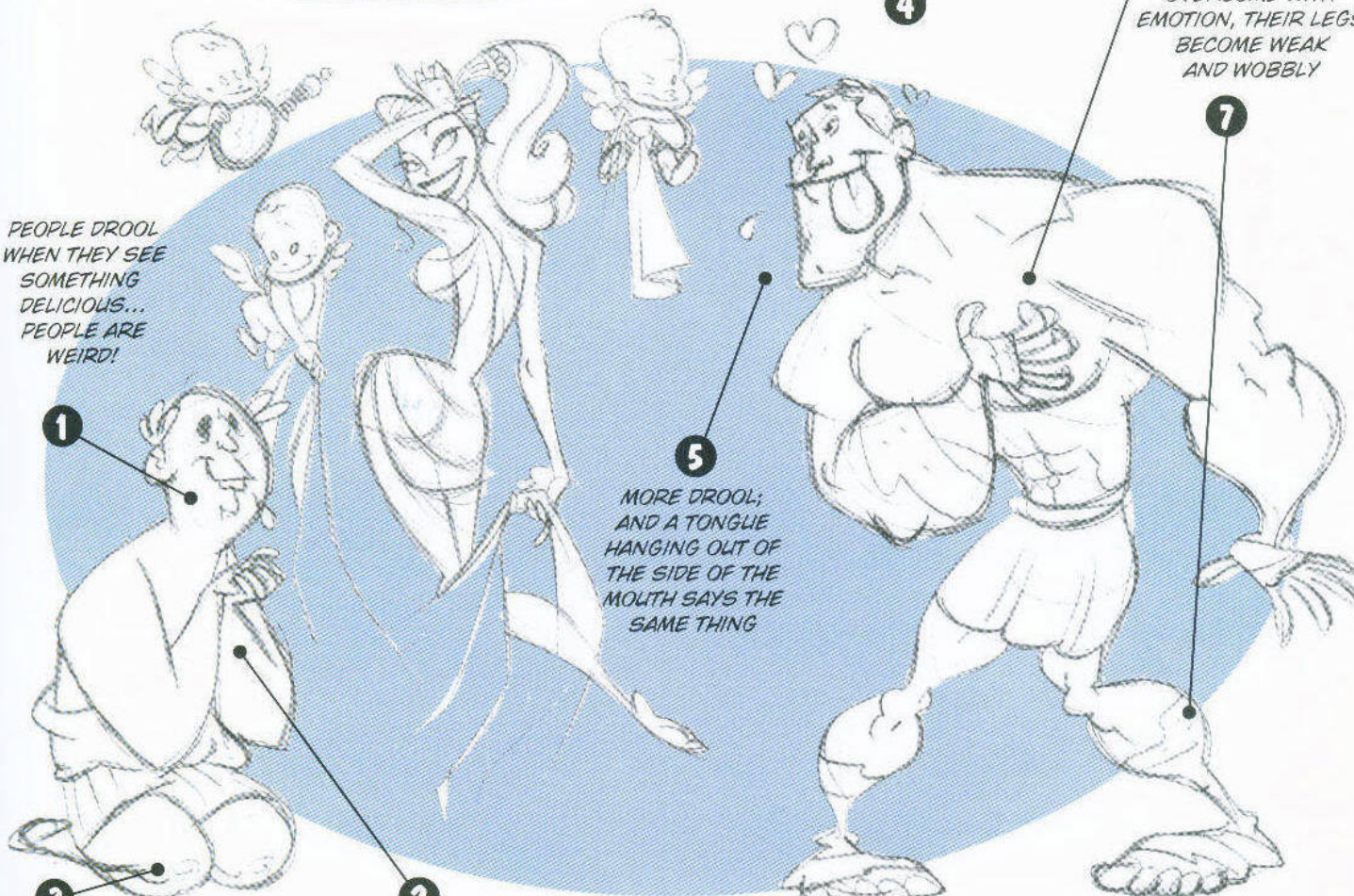
PEOPLE CLUTCH AT THEIR HEART WHEN IT THUMPS TOO HARD -- A SURE SIGN OF UNCONTROLLABLE LOVE!

OF COURSE NO ONE EVER HAS HEARTS FLOATING AROUND HIS HEAD; THIS IS JUST A WAY FOR THE ARTIST TO SHOW US DIRECTLY WHAT THIS GUY IS THINKING

WHEN PEOPLE ARE OVERCOME WITH EMOTION, THEIR LEGS BECOME WEAK AND WOBBLY

MORE DROOL; AND A TONGUE HANGING OUT OF THE SIDE OF THE MOUTH SAYS THE SAME THING

PEOPLE DROOL WHEN THEY SEE SOMETHING DELICIOUS... PEOPLE ARE WEIRD!



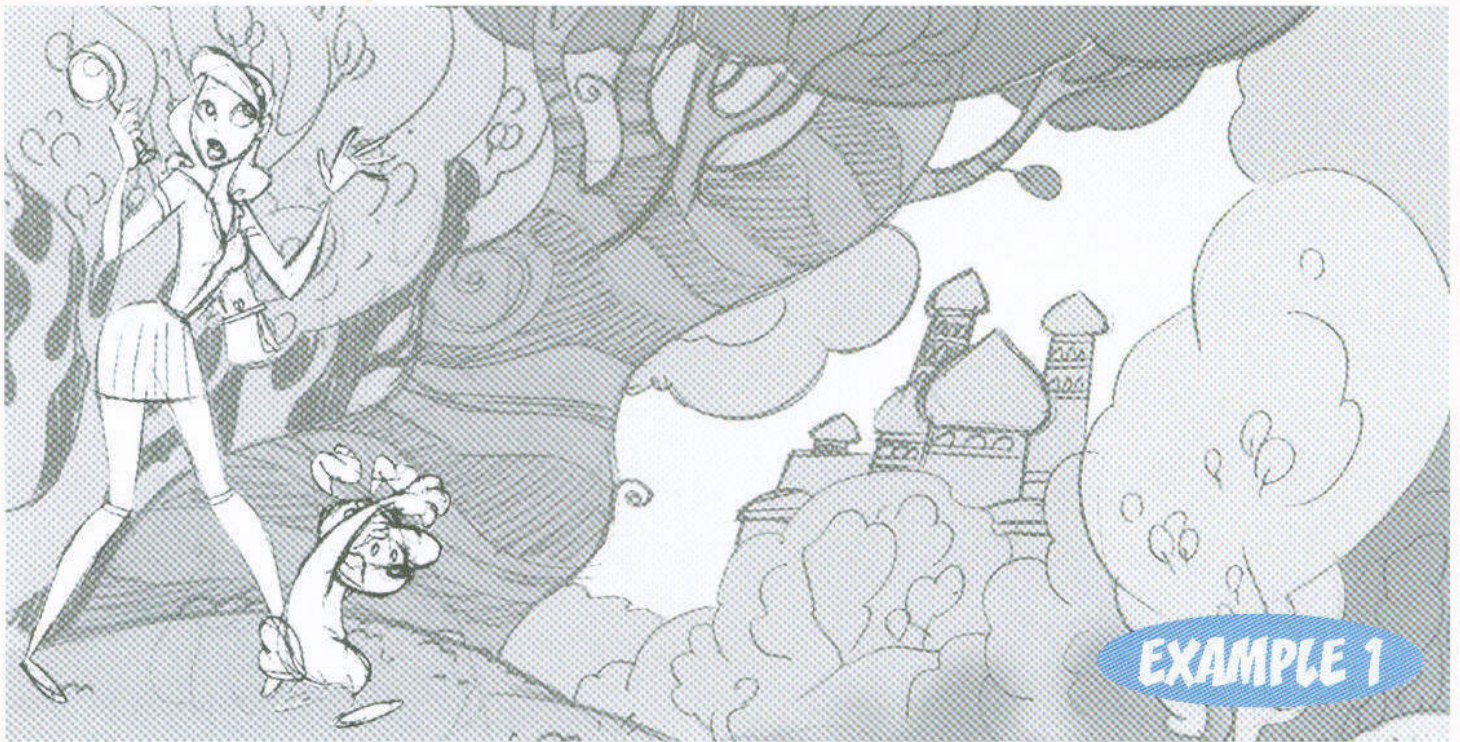
THIS POOR SAP ON HIS KNEES IS NOT ONLY IN A WORSHIPFUL POSITION; BY LOOKING UP AT VENUS, HE IS SHOWING THAT SHE'S THE BOSS!

CLASPED HANDS USUALLY MEAN A PERSON IS EXCITED BY WHAT HE SEES, OR HE IS WORSHIPPING A HIGHER POWER. OR IN THIS CASE, BOTH

SOMETIMES AN ENTIRE PICTURE IS ABOUT NOTHING BUT HOW A PERSON IS FEELING INSIDE. WHEN A LITTLE KID CRIES, ALL YOU GET IS SOME YELLING AND A FEW TEARS. THAT'S IT. BUT TO THE KID, IT FEELS AS IF HE'S WAILING LOUD ENOUGH TO SHAKE TOKYO, AND TORRENTS OF WATER ARE GUSHING LIKE A FIRE HYDRANT OUT OF HIS EYES. SO THAT'S EXACTLY WHAT THE CARTOONIST DRAWS.



MOOD



THE *DARE DETECTIVES* ARE ON THE CASE IN TRANSYLVANIA, AND MAN, THEY DON'T LOOK HAPPY! HERE ARE TWO FOREST BACKGROUNDS. BOTH SCENES HAVE GRASS, TREES AND A CASTLE. BUT THE ROUNDED LEAVES AND CURVES OF EXAMPLE 1 AREN'T GOING TO SCARE ANYONE. ON THE OTHER HAND, THE BLACKENED BRANCHES AND

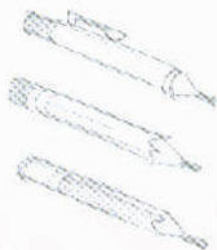
TOWERS IN EXAMPLE 2 LOOK LIKE THORNS AND SPIKES -- IDEAL FOR A VAMPIRE'S LAIR. YOU CAN ALWAYS ADD MENACING PROPS LIKE BATS OR A "DANGER" SIGN. BUT STARTING WITH THE RIGHT **SHAPES** WILL GUARANTEE THAT THE AUDIENCE DOESN'T JUST SEE, BUT ACTUALLY **FEELS** THE MOOD THAT YOU WANT TO CREATE.



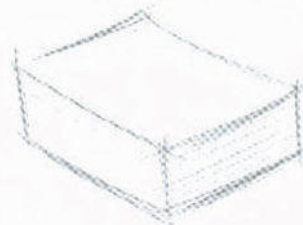
MATERIALS

NOW THAT THE BASICS ARE OUT OF THE WAY, WE'RE PRETTY MUCH READY TO GO! YOU JUST NEED TO GET YOUR HANDS ON SOME DRAWING SUPPLIES...

OF COUSE, YOU NEED SOMETHING TO DRAW WITH. I USE A MECHANICAL PENCIL. YOU NEVER HAVE TO SHARPEN THEM, AND YOU CAN STICK THEM IN YOUR POCKET WITHOUT BREAKING THE POINT. BUT ANY PENCIL OR PEN YOU'RE HAPPY WITH IS FINE. NO. 2 PENCILS ARE GREAT BECAUSE THEY'RE NOT TOO HARD, NOT TOO SOFT, AND YOU CAN USE THEM ON TESTS! NON-PHOTO BLUE PENCILS ARE GOOD FOR A ROUGH UNDER-DRAWING THAT YOU CAN FINISH WITH A NORMAL PENCIL.



DRAWING MEANS MAKING ENDLESS MISTAKES. THAT MEANS AN ENDLESS SUPPLY OF PAPER TO RUIN. I JUST BUY REAMS (500 SHEET PACKS) OF CHEAP TYPING PAPER.



BIG MISTAKES NEED BIG ERASERS. BUY ONE. YOU SHOULD ALSO GET A GUM ERASER (THOSE CRUMBLY BROWN ONES) FOR GETTING RID OF PENCIL MARKS AFTER YOU'VE FINISHED UP A DRAWING IN INK OR MARKER.



YOUR LIBRARY, OR ANOTHER ONE NEARBY, HAS JUST ABOUT EVERY PIECE OF INFORMATION YOU COULD EVER NEED TO KNOW. WANT TO DRAW A SAMURAI? OR THE RUINS OF ANCIENT ROME? OR A GROWLING LION? I LOVE THE INTERNET, BUT NOTHING BEATS THE LOCAL LIBRARY. BY THE WAY, PICK UP AN ANATOMY BOOK FOR DETAILS ABOUT BONES AND MUSCLES. (HEY -- WE COULD ONLY FIT SO MUCH IN THIS BOOK!) MY FAVORITE IS STEPHEN PECK'S *ATLAS OF HUMAN ANATOMY FOR THE ARTIST*.



YOU WON'T HAVE A BOOK OR EXAMPLE FOR EVERY POSE OR FACIAL EXPRESSION YOU THINK UP. SO BUY A SMALL MIRROR. IT'S EASY TO USE, EASY TO CARRY, AND CHEAPER THAN HIRING A MODEL.



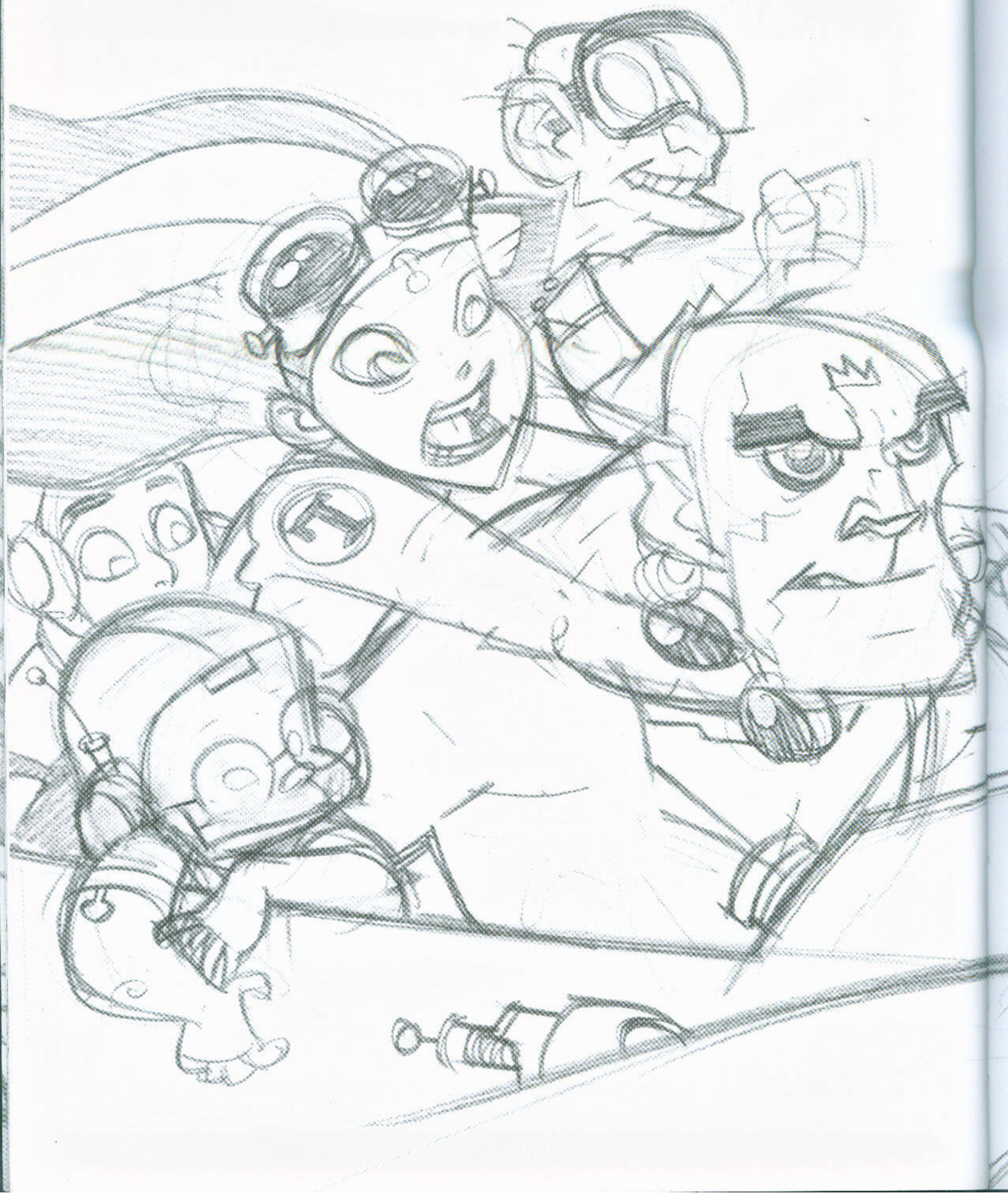
AND FINALLY, YOU'LL NEED AT LEAST ONE EYE TO SEE WITH...



...A HAND TO DRAW WITH...

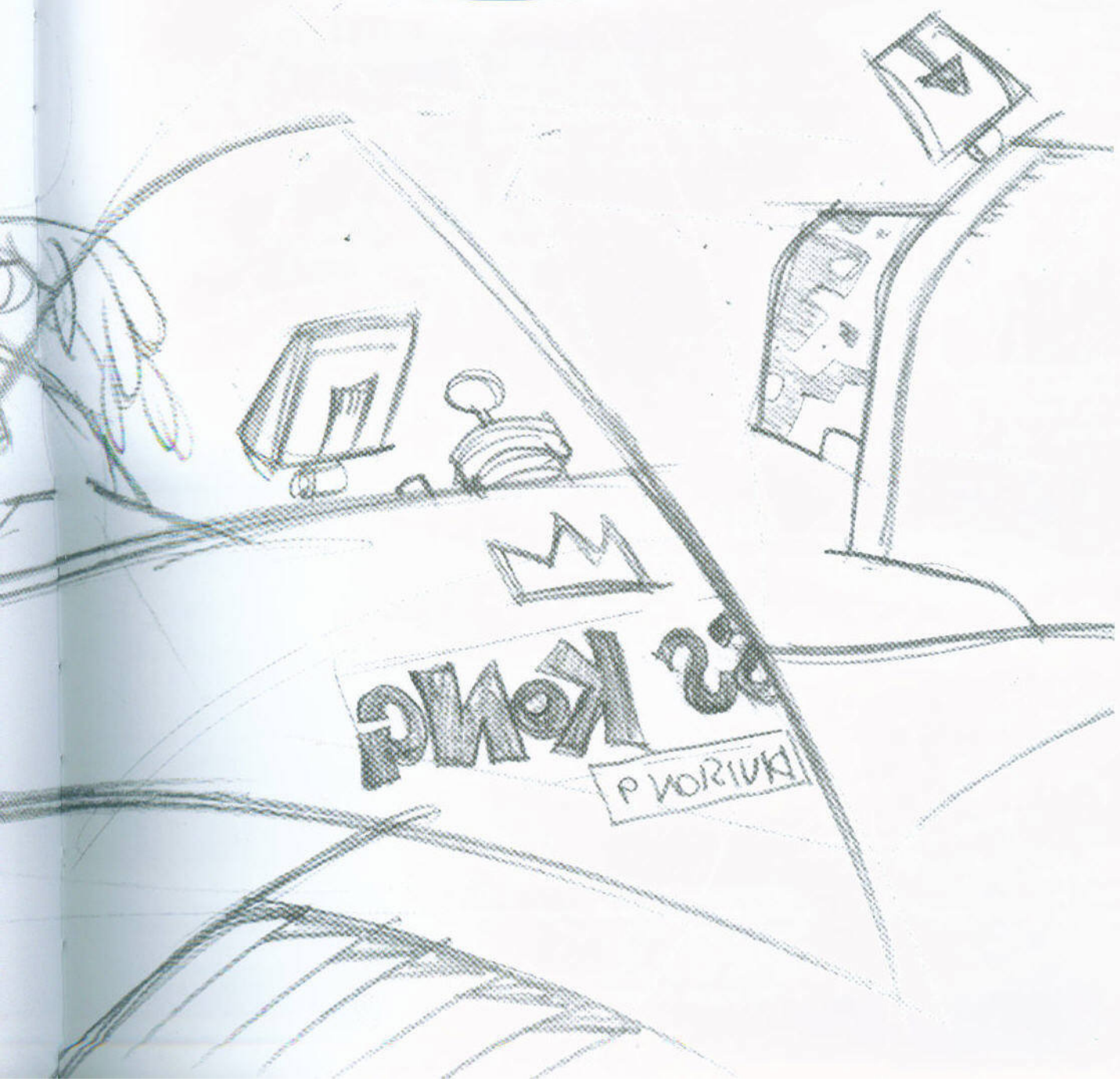


...AND A BRAIN TO THINK WITH -- PREFERABLY YOUR OWN!



THE FACE!

THAT'S IT FOR THE BASIC IDEAS BEHIND
CARTOONING -- IT'S TIME FOR THE REAL STUFF!
THE FOCUS OF ANY CHARACTER IS HIS FACE. THIS
SECTION SHOWS HOW TO DRAW BASIC FACE TYPES,
AND THEN MODIFY THEM TO SHOW SPECIFIC
PERSONALITIES AND EMOTIONS.



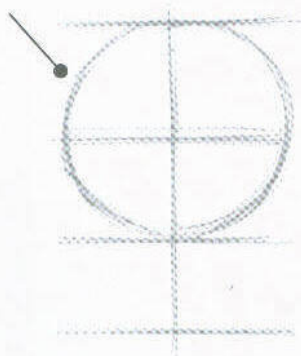
FACE BASICS

YOU CAN USE THE STEP-BY-STEP INSTRUCTIONS ON THIS PAGE TO DRAW AN "AVERAGE" FACE. BUT THEY ALSO SHOW THE CONSTRUCTION OF A FACE FROM SCRATCH, AND CAN BE USED AS A ROUGH GUIDE WHEN YOU CREATE YOUR OWN, MODIFIED CARTOON FACES.

FRONT VIEW: STEP-BY-STEP

STEP 1

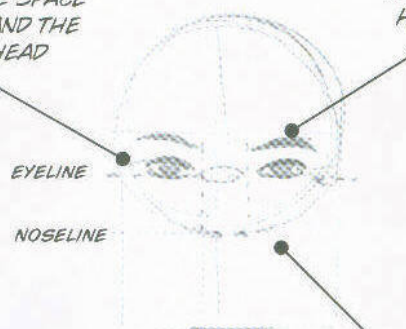
THE AVERAGE FACE IS ROUGHLY EGG-SHAPED, SO START WITH A CIRCLE DIVIDED INTO FOUR, THEN ADD A HALF CIRCLE BELOW IT



STEP 2

THE EYE LINE IS HALFWAY DOWN THE FACE, WITH ONE EYE SPACE BETWEEN THE EYES AND HALF AN EYE SPACE BETWEEN EACH EYE AND THE OUTSIDE OF THE HEAD

THE EYEBROWS ARE ABOUT THE HEIGHT OF THE CIRCLE'S HALFWAY LINE

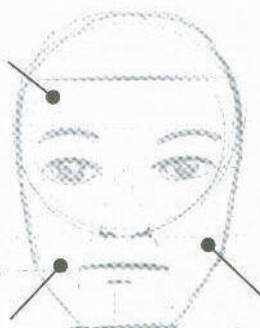


THE BOTTOM OF THE NOSE IS HALFWAY BETWEEN THE EYES AND CHIN. THE NOSTRILS ARE ONE EYE SPACE WIDE

STEP 3

THE HAIRLINE IS A THIRD OF THE WAY DOWN FROM THE TOP OF THE HEAD TO THE EYE LINE

THE MOUTH IS A THIRD OF THE WAY DOWN FROM THE NOSE LINE TO THE CHIN, AND IS A LITTLE WIDER THAN THE NOSTRILS



CHEEKS SLANT SLIGHTLY INWARD FROM THE EYE LINE TO THE MOUTH LINE, THEN BEND INWARD AS JAWS CONNECT TO THE CHIN, WHICH IS AS WIDE AS THE MOUTH

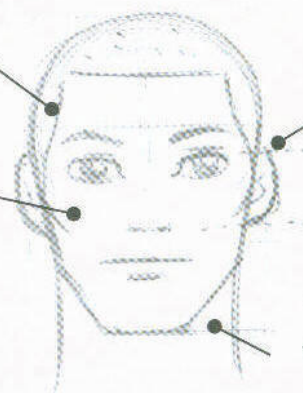
STEP 4

THE SIDES OF THE HAIRLINE COME UP AND IN FROM THE CHEEKS TO THE TOP HAIRLINE

THE CURVE OF THE UPPER CHEEK SEPARATES IT FROM THE JAW AREA

THE EARS COME STRAIGHT OUT FROM THE EYE LINE, THEN SLOPE DOWN TO END AT THE NOSE LINE

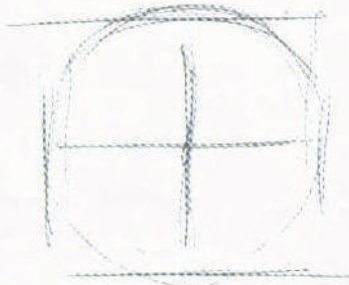
THE NECK IS ABOUT AS WIDE AS THE HEAD, AND SLOPES OUT AT ITS BOTTOM



PROFILE: STEP-BY-STEP

STEP 1

ANOTHER
CIRCLE DIVIDED
INTO QUARTERS



STEP 2

THERE IS A BROW
"DENT" AT EYE LINE.
THE EYE AND EYEBROW
ARE JUST BEHIND IT

DRAW A LINE
STRAIGHT DOWN
FROM THE BROW
DENT -- THIS IS THE
FRONT OF THE FACE

THE EAR IS LOCATED
JUST BEHIND THE
HALFWAY MARK, AND
STRETCHES FROM EYE
LINE TO NOSE LINE
(THESE ARE THE SAME
HEIGHT AS IN THE
FRONT VIEW)

AGAIN, THE MOUTH
IS A THIRD OF THE
WAY DOWN FROM
NOSE TO CHIN

THE NOSE
SLOPES OUT OF
THE BROW DENT

STEP 3

THE CHIN PULLS
STRAIGHT BACK TO
THE JAW (HALF-
WAY FROM THE
FRONT OF THE
FACE TO THE EAR
LINE), SLANTS UP
TO THE MOUTH
LINE, AND THEN
TURNS UP TO THE
EAR

AT THE EYEBROW,
THE FOREHEAD
SLANTS UPWARD TO
MEET THE HAIR LINE
(A THIRD OF THE
WAY FROM TOP OF
HEAD TO EYE LINE)
AND THE FRONT-OF-
FACE LINE

THE LOWER LIP AND CHIN JUT OUT
FROM THE FRONT OF THE FACE -- YOU
SHOULD IMAGINE A SLANTED LINE
FROM THE NOSE TIP TO THE CHIN AS
A GUIDE TO HOW FAR THE UPPER AND
LOWER LIP AND CHIN STICK OUT

STEP 4

THE TOP OF THE
HEAD IS SLIGHTLY
FLATTENED

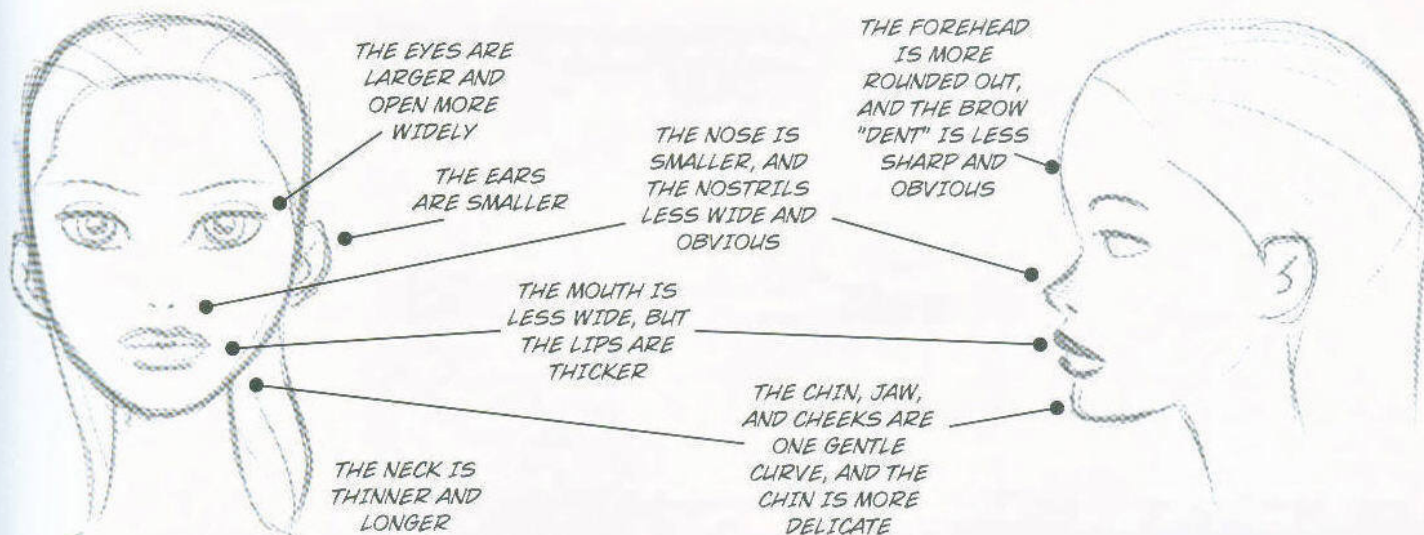
THE NOSTRILS
COME BACK TO THE
FRONT OF THE
EYE, AND THE LIPS
COME BACK A
LITTLE FURTHER

THE BASE OF THE
SKULL -- JUST
BELOW EYE LINE --
PULLS IN SHARPLY
BEFORE IT CONNECTS
TO THE NECK

FROM THE SIDE, THE
NECK IS NARROWER
AT THE BOTTOM
THAN THE TOP

THE FEMALE FACE

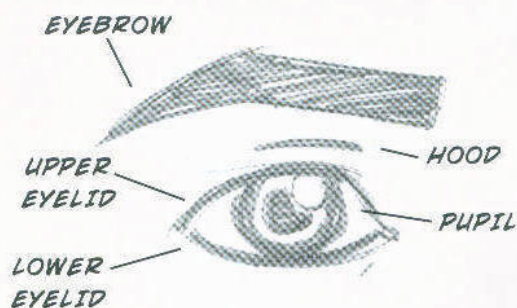
THE FEMALE FACE IS MORE CURVED AND DELICATE THAN ITS MALE COUNTERPART.



FACE PARTS

INDIVIDUAL PARTS OF THE FACE SAY AS MUCH ABOUT A CHARACTER AS THE OVERALL LOOK OF THE FACE. THERE ARE DIFFERENT "TYPES" OF EACH FACE PART, AND EACH TYPE SUGGESTS A PARTICULAR PERSONALITY OR EMOTION.

EYES



HERE ARE THE DIFFERENT PARTS OF THE EYE THAT YOU CAN ADJUST OR EXAGGERATE



IN THIS CARTOONED EYE, THE SWEEP OF THE UPPER LID IS SIMPLIFIED, WHILE THE LOWER LID IS LEFT OUT

BAD!



GOOD!



REMEMBER: IF YOU EMPHASIZE BOTH THE UPPER AND LOWER LID, THE EYE LOOKS EMOTIONLESS AND FAKE. DE-EMPHASIZE THE LOWER LID BY DRAWING IT LIGHTER (OR NOT AT ALL), AND BY MAKING THE PUPIL CLOSER TO THE UPPER LID



NO LIDS SUGGEST AN ALERT, AGGRESSIVE CHARACTER...



...WHILE AN EXAGGERATED HOOD AND FLATTENED UPPER LID HALF COVERING THE PUPIL SUGGEST A BORED OR TIRED INDIVIDUAL



TILTING THE UPPER LID AND ADDING DARK CIRCLES UNDER THE EYE SHOW LACK OF SLEEP OR ILLNESS, ESPECIALLY WITH A SINISTER SCHEMING CHARACTER



PLACING MORE SHADING EMPHASIS ON THE UPPER LID, ESPECIALLY WHEN IT'S TILTED, CREATES A MORE SULTRY, FEMININE EXPRESSION.



SHOWING WHITE ALL AROUND THE PUPIL IS UNNATURAL -- YOU ONLY SEE THIS WHEN A CHARACTER IS SURPRISED OR TERRIFIED



HERE, THE EYE IS TILTED AND THE PUPIL IS PARTLY COVERED BY THE LID. THE CURVE OF THE LIDS GIVES THE EYE A MORE YOUTHFUL, INNOCENT EXPRESSION

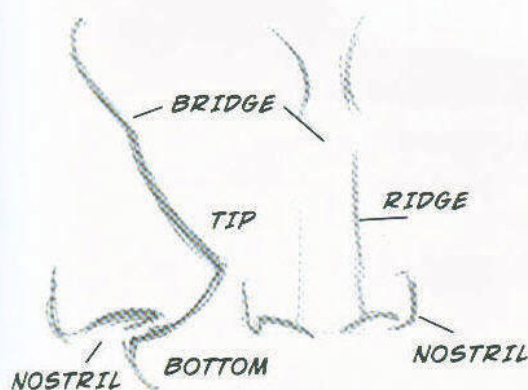


SHOWING WHITE ABOVE THE PUPIL (THE OPPOSITE OF MOST OF THESE EXAMPLES) COUPLED WITH CREASES IN THE LOWER LID, REVEAL A HOSTILE OR ANGRY FACE



A FLAT UPPER LID COVERED BY THE EYEBROW SHOWS A MORE RESTRAINED FORM OF HOSTILITY OR ANGER

NOSE



HERE ARE THE DIFFERENT PARTS OF THE NOSE THAT YOU CAN ADJUST OR EXAGGERATE



A **HAWK OR AQUILINE NOSE** HAS FLARING NOSTRILS AND SUGGESTS ROYALTY AND FIERCENESS. THIS IS THE NOSE OF GYPSIES, BEDOWINS, AND DRACULA!



A LONG, STRAIGHT **CLASSICAL NOSE** SHOWS NOBILITY, STRENGTH AND GRACE. THIS IS THE NOSE OF ANCIENT HEROES AND KINGS!



A **BROAD NOSE** IS A SIGN OF HONESTY, STRENGTH, AND DIGNITY. THIS IS THE NOSE OF AFRICAN PRINCES AND AZTEC WARRIORS!



A **SNUB OR BUTTON NOSE** SUGGESTS CUTENESS, IMPISHNESS, AND YOUTH. THIS IS THE NOSE OF PIXIES, URCHINS, AND GOOFS!



WITH ITS BENT RIDGE AND LUMPY BOTTOM, A **BROKEN NOSE** IMPLIES COARSENESS AND VIOLENCE. THIS IS THE NOSE OF STREET THUGS, BOXERS AND INNKEEPERS!

MOUTH



HERE ARE THE DIFFERENT PARTS OF THE MOUTH THAT YOU CAN ADJUST OR EXAGGERATE

A SIMPLIFIED MOUTH, WITH A SUGGESTION OF THE ORIGINAL CURVES. THE TURNED-DOWN CORNERS SHOW FIRMNESS, THE SLIGHT LOWER LIP AND NO UPPER LIP SHOW A MASCULINE CHARACTER



A FLATTER MOUTH WITH LONG DIMPLES ON THE SIDES, SHOWING A FIRM OLDER MOUTH THAT IS INCLINED TO SMILE; A STRONG, PLEASANT MOUTH



A **STANDARD FEMALE MOUTH**, WITH MORE CURVES AND AN EMPHASIZED UPPER LIP (ALTHOUGH THE LOWER LIP IS ALMOST ALWAYS FULLER.) THE CORNERS TURN UP SLIGHTLY



AN **ANGULAR VERSION** OF THE FEMALE MOUTH, STILL FULL BUT SLIGHTLY TOUGHER AND MORE MODERN

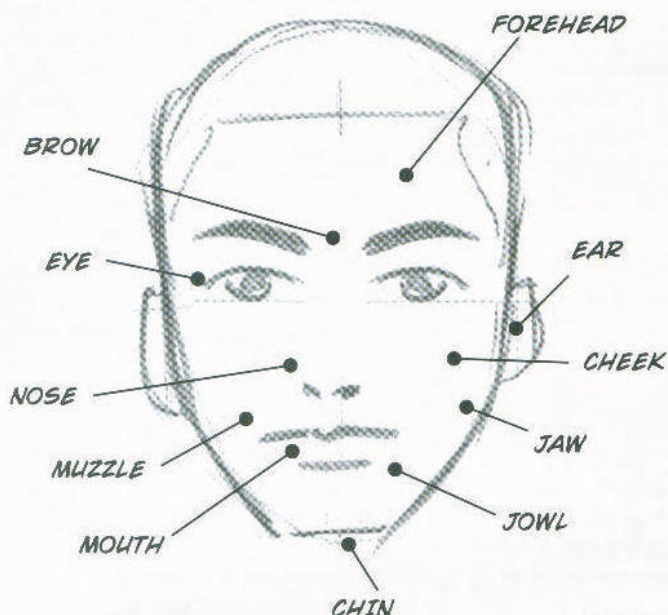


THE **PUFFY LIPS** OF A SULTRY CHARACTER. NOTE THAT EVERYTHING IS PUFFED OUT AND MORE CURVY; THE CORNERS ARE LOST IN THE UPPER AND LOWER LIPS

CARTOONING THE FACE

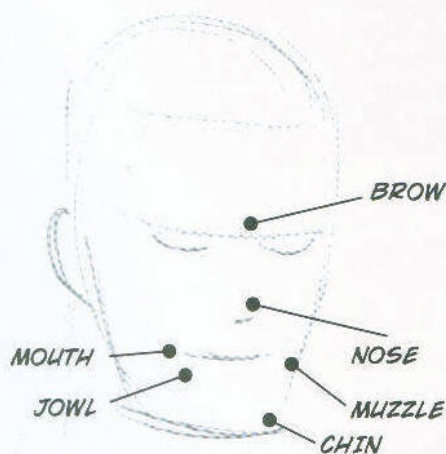
BUT SERIOUSLY -- WHO WANTS TO DRAW A NORMAL FACE? NOW THAT YOU'VE SEEN HOW INDIVIDUAL DETAILS IN A FACE CAN CREATE A DISTINCT CHARACTER AND PERSONALITY, TAKE A LOOK AT HOW THE OVERALL STRUCTURE OF A FACE CAN BE EXAGGERATED, ADJUSTED, AND CARTOONED!

NORMAL PARTS AND PROPORTIONS

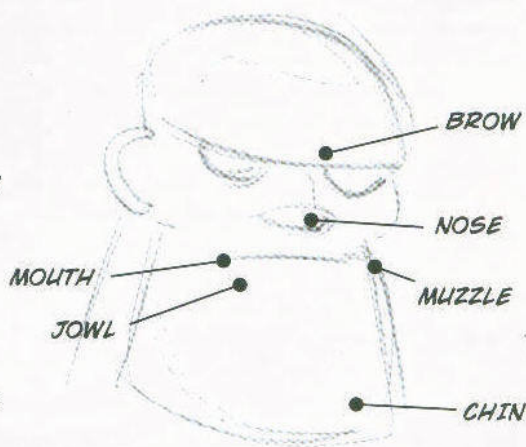


HERE AGAIN YOU HAVE THE PROPORTIONS OF AN "AVERAGE" FACE, BROKEN DOWN INTO SPECIFIC SECTIONS. BY EMPHASIZING SOME SECTIONS OVER OTHERS, YOU CREATE A NON-AVERAGE FACE - MAYBE EVEN A UNIQUE ONE!

EXAMPLE 1



WE'LL START WITH THE AVERAGE FACE, MARKING OFF WHAT WE WANT TO EMPHASIZE OR MINIMIZE

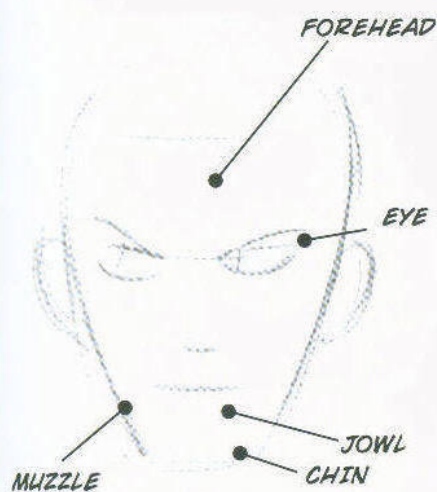


WITH HIS ENORMOUS CHIN AND NECK, SMALL FOREHEAD AND THICK BROW, WE'VE CREATED A STRONG, ACTION-ORIENTED CHARACTER

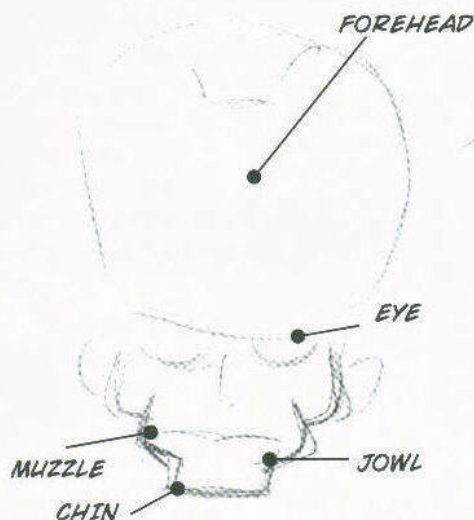


THE BROAD NOSE AND LIPS SUGGEST A BLUNT, DETERMINED PERSONALITY -- BUT THE GLASSES SHOW A BRAINY SIDE, AND HIS PIERCING GAZE IS NOT EASILY FOOLED!

EXAMPLE 2



ANOTHER AVERAGE FACE, MARKING OFF WHAT WE WANT TO EMPHASIZE OR MINIMIZE

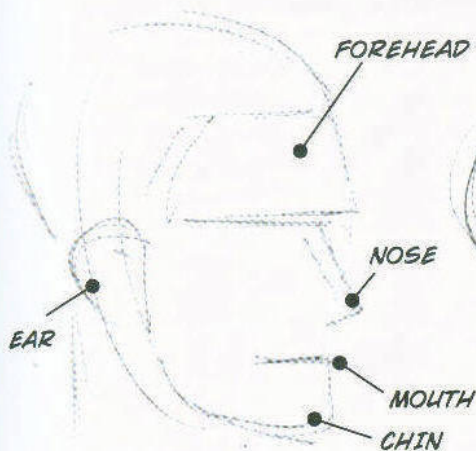


LET'S TRY A GIGANTIC FOREHEAD, LARGE EYES, SHARP CHEEKS AND FLABBY JOWLS, WITH A TINY CHIN

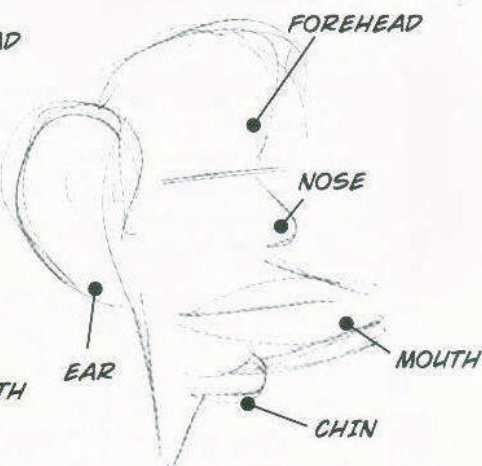


THE WIDE, WRINKLED FOREHEAD AND SHIFTY EYES BELONG TO A SCHEMER. THE LARGE MOUTH IS WOBBLY, AND WITH THE FLABBY MUZZLE AND JOWLS SUGGEST A NERVOUS, DISHONEST PERSONALITY. FINALLY, THE WEAK CHIN SHOWS LACK OF DETERMINATION

EXAMPLE 3



ONE LAST AVERAGE FACE, MARKING OFF WHAT WE WANT TO EMPHASIZE OR MINIMIZE



THIS WILL BE A SMOOTH-TALKING "BIG MOUTH," SO LET'S START WITH A BIG MOUTH, AND BIG EARS TO BALANCE IT OUT. A SMALL FOREHEAD, NOSE, AND RECEDING CHIN WILL MAKE THE MOUTH LOOK EVEN LARGER

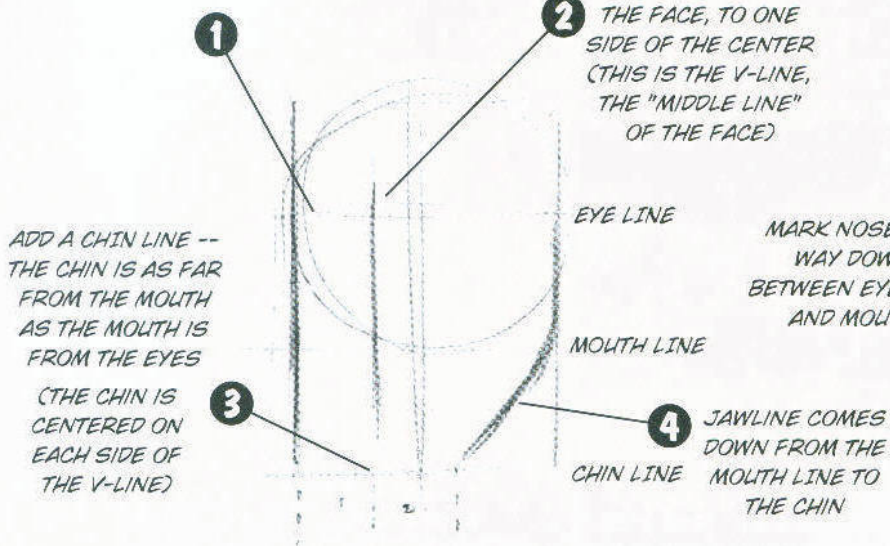


PUSHING THE FOREHEAD AND HAIR FORWARD ON TOP BALANCES THE FORWARD -- JUTTING MOUTH BELOW. BUT WHILE THIS GUY HAS THE WRINKLED BROW AND WEAK CHIN OF THE SCHEMER ABOVE, HIS BROKEN NOSE, PUPPY EYES AND BENIGN SMILE MAKE HIM UNIQUE

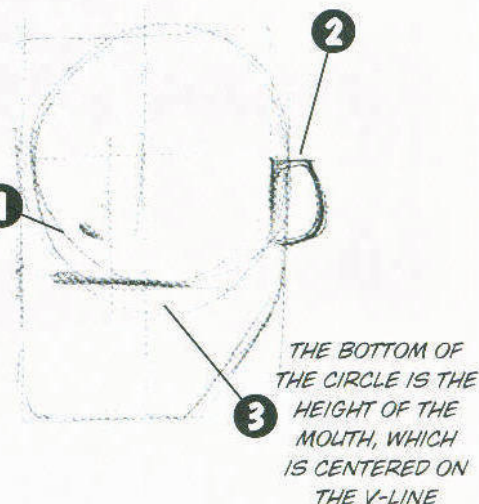
ON THE NEXT FEW PAGES ARE STEP-BY-STEP EXAMPLES OF FOUR CLASSIC FACE "TYPES" AS WELL AS VARIATIONS THAT SHOW DIFFERENT WAYS TO CUSTOMIZE THOSE BASIC FACES...

HEROIC

DRAW A CIRCLE, WITH THE EYE LINE $1\frac{1}{2}$ WAY DOWN



DRAW EAR, FROM THE EYE LINE TO THE BOTTOM OF THE NOSE

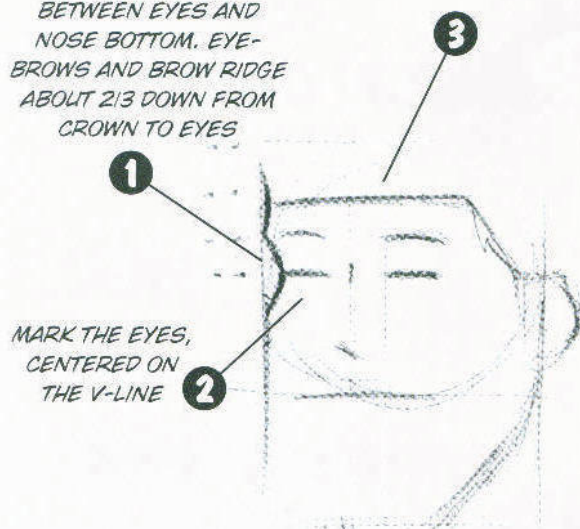


STEP 1

STEP 2

DRAW CHEEK EYEBROW INDENT. CHEEKBONE STARTS ABOUT $1\frac{1}{2}$ WAY BETWEEN EYES AND NOSE BOTTOM. EYEBROWS AND BROW RIDGE ABOUT $2\frac{1}{3}$ DOWN FROM CROWN TO EYES

THE HAIR-LINE IS $1\frac{1}{3}$ WAY BETWEEN CROWN AND EYE LINE



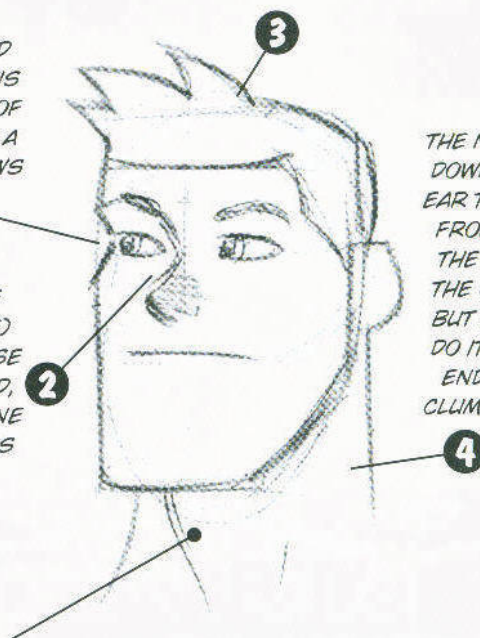
DETAIL EYES AND EYEBROWS -- THIS IS WHERE MOST OF THE EMOTION OF A CHARACTER SHOWS

THE NOSE RIDGE (AT THE EYE LINE) IS WHERE THE NOSE IS MOST INDENTED, MEETING THE V-LINE BEFORE IT ANGLES OUT TO THE TIP

THIS IS THE ADAM'S APPLE, AND THE TWO NECK ARTERIES THAT FRAME IT

ADD HAIR SHAPE, REMEMBERING THAT HAIR GROWS AWAY FROM THE SKULL BEFORE IT HANGS DOWN OR SWEEPS BACK

THE NECK COMES DOWN FROM THE EAR THE FARTHER FROM THE JAW, THE STRONGER THE GUY LOOKS, BUT DON'T OVER DO IT, OR YOU'LL END UP WITH A CLUMSY GORILLA!



STEP 3

STEP 4

VARIATIONS



BY SOFTENING THE LINES OF THE FACE, AND GIVING YOUR CHARACTER MORE FEMININE LIPS AND EYES, YOU CAN CREATE THE "ROMEO" LOOK OF A MOVIE STAR.



ON THE OTHER HAND, BY KEEPING THE FACE LINES AND EDGE OF THE FACE STRAIGHT, YOU CREATE A MUCH MORE IMPOSING FIGURE. WITH HIS EXCESSIVELY HARSH EYEBROWS, DETERMINED, MASSIVE CHIN AND JAGGED NOSE, YOU CREATE A DANGEROUS, EVIL SPY.

HERE'S A CLASSIC THUG -- WITH A SMALL FOREHEAD AND LOW BROW, AND A STUMPY, BROKEN NOSE. HIS THICK NECK AND HUGE CHIN MAKE HIM LOOK STRONGER THAN THE HERO OPPOSITE, BUT HE ALSO LOOKS MORE CLUMSY AND DULL-WITTED.



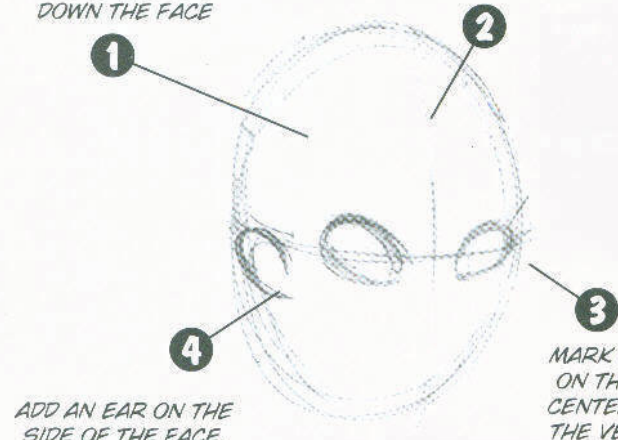
THIS MAN'S AGE IS REVEALED BY HIS WRINKLES, RECEDING HAIR, AND HIS SAGGING JOWELS. BUT HIS STRONG CHIN AND BLUNT NOSE SUGGEST STRENGTH, WHILE THE GENTLE CURVES OF HIS FACE ARE A REMINDER OF A SMOOTH PERSONALITY. PERHAPS HE IS AN OLDER VERSION OF ROMEO ABOVE.



CUTE

START WITH AN OVAL, MARKING THE EYE-LINE $\frac{1}{2}$ THE WAY DOWN THE FACE

ADD A CURVED VERTICAL LINE

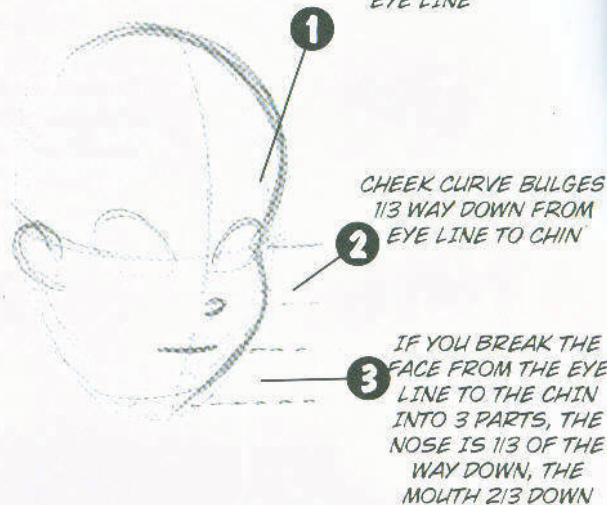


ADD AN EAR ON THE SIDE OF THE FACE, ALMOST TOTALLY BELOW THE EYE LINE

MARK LARGE EYES ON THE EYE LINE, CENTERED AROUND THE VERTICAL LINE

STEP 1

DRAW THE FOREHEAD THE BULGE IS $\frac{1}{2}$ THE WAY BETWEEN CROWN AND EYE LINE



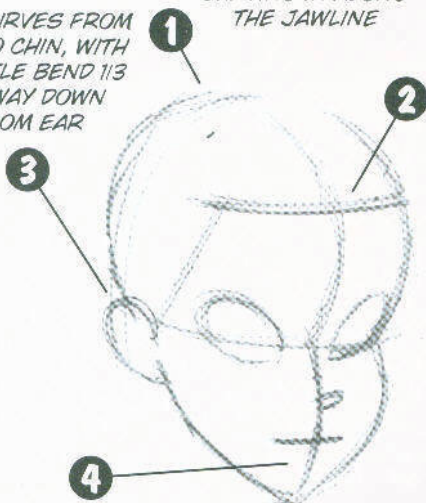
CHEEK CURVE BULGES $\frac{1}{3}$ WAY DOWN FROM EYE LINE TO CHIN

IF YOU BREAK THE FACE FROM THE EYE LINE TO THE CHIN INTO 3 PARTS, THE NOSE IS $\frac{1}{3}$ OF THE WAY DOWN, THE MOUTH $\frac{2}{3}$ DOWN

STEP 2

DRAW CROWN OF HEAD EXTENDING BACK TO BEHIND THE EAR, THEN CURVING IN ALONG THE JAWLINE

JAW CURVES FROM EAR TO CHIN, WITH A GENTLE BEND $\frac{1}{3}$ THE WAY DOWN FROM EAR



MARK HAIRLINE $\frac{1}{2}$ WAY BETWEEN CROWN AND EYE LINE

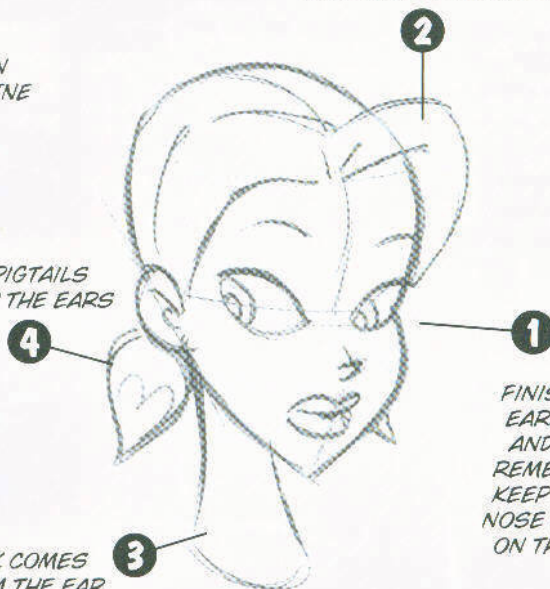
(MAKING AN ADJUSTED V-LINE THAT FOLLOWS THE CONTOUR OF THE FACE CAN BE A GOOD WAY TO MAKE SURE EVERYTHING IS CENTERED -- BUT IT MIGHT TAKE SOME PRACTICE!)

STEP 3

ADD BANGS GROWING AWAY FROM THE SKULL, THEN SWEEP BACK BEHIND THE EARS

ADD PIGTAILS BEHIND THE EARS

THE NECK COMES DOWN FROM THE EAR, AND SHOULD BE NO WIDER THAN $\frac{1}{2}$ THE FACE WIDTH



FINISH EYES, EARS, NOSE AND LIPS REMEMBER TO KEEP LIPS AND NOSE CENTERED ON THE V-LINE

STEP 4

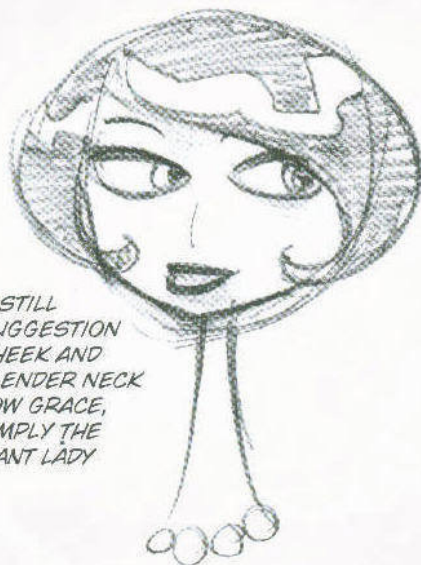
VARIATIONS



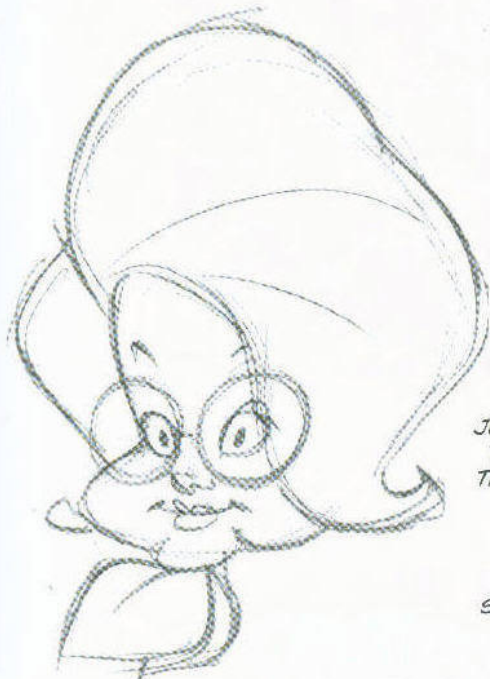
THE CUTE TYPE SUGGESTS YOUTH AND INNOCENCE BECAUSE IT FOLLOWS THE BASIC PROPORTIONS OF A CHILD. THE LITTLE BOY (LEFT) IS JUST A WIDER VERSION OF THE CUTE GIRL, WITH BIGGER CHEEKS AND A SMALLER NOSE. (SMALLER FOREHEAD, CHEEKS AND EYES MAKE A CHARACTER LOOK OLDER. SO DO BIGGER CHINS AND NOSES)



THIS TOMBOY HAS THE BASIC CUTE PROPORTIONS, BUT HER LONGER FACE WITH ITS STRONG NOSE, EYEBROWS AND CHIN SUGGEST A TOUGH SIDE. THIS IS OFFSET BY HER FEMININE LIPS AND EYELASHES



A WIDE, CUTE FACE CAN STILL LOOK SOPHISTICATED. ONE SUGGESTION IS TO DE-EMPHASIZE THE CHEEK AND FOREHEAD BULGES. A LONG, SLENDER NECK IS ALSO A GOOD WAY TO SHOW GRACE, WHILE HALF-CLOSED EYES IMPLY THE BORED CHARM OF AN ELEGANT LADY



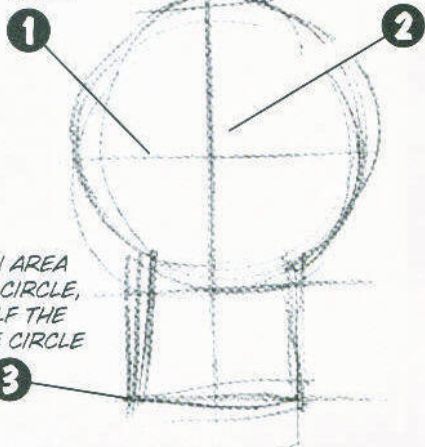
PUDGY CHEEKS AREN'T JUST FOR BABIES. SEPARATING THEM FROM THE CHIN MAKES THIS LADY LOOK OLDER (ALONG WITH THE 1950S HAIRDO, GLASSES, AND ASCOT). BUT THE BASICALLY CHILDLIKE PROPORTIONS OF HER FACE SHOW THIS LADY TO BE PERKY, WHATEVER HER AGE



EVEN A YOUNG HERO CAN HAVE "CUTE" PROPORTIONS, WHICH EMPHASIZE THE YOUTH AND INEXPERIENCE OF A CHARACTER. THIS APPROACH WORKS ESPECIALLY WELL WITH TEENS OR OTHER "ROOKIE" HEROES WHO RELY ON BRAINS OR LUCK OVER BRAWN

GAUNT

DRAW A CIRCLE, MARKING THE EYE LINE 1/2 WAY DOWN

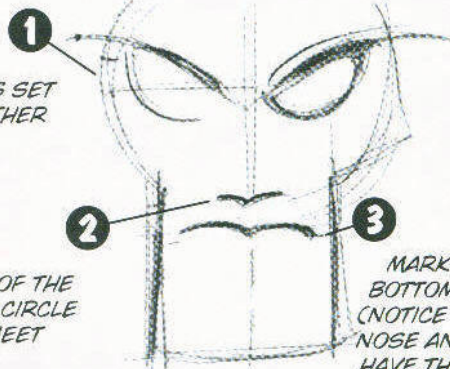


ADD A V-LINE DOWN THE CENTER

ADD A CHIN AREA BELOW THE CIRCLE, ABOUT HALF THE SIZE OF THE CIRCLE

3

ADD LARGE EYES SET CLOSELY TOGETHER



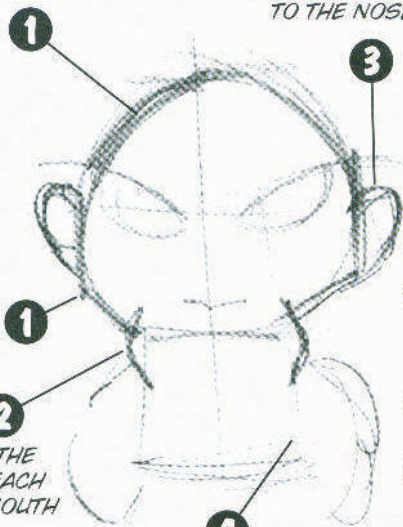
ADD THE BOTTOM OF THE NOSE WHERE THE CIRCLE AND SQUARE MEET

MARK MOUTH AT THE BOTTOM OF THE CIRCLE. (NOTICE THAT THE MOUTH, NOSE AND EYEBROWS ALL HAVE THE SAME CURVE -- REPEATING LINES AND SHAPES THROUGHOUT A PICTURE IS A GOOD WAY TO TIE EVERYTHING TOGETHER)

STEP 1

STEP 2

SHARPEN THE CHEEKS AND NARROW DOWN THE TOP OF THE HEAD



ADD EARS STRETCHING FROM THE EYES TO THE NOSE

3

EMPHASIZE THE MUZZLE ON EACH SIDE OF THE MOUTH

1

2

4

ADD SIDE-WHISKERS TO STRENGTHEN THE CHIN

ADD A CROOKED BRIDGE TO THE NOSE, BUT ONLY ON ONE SIDE (THIS IS CHEATING, SINCE THE NOSE IS SYMMETRICAL, BUT IT LOOKS LESS STIFF AND BORING THIS WAY). FLARING NOSTRILS ADD MORE ENERGY

1

DETAIL SWEEPING EYEBROWS AND ADD CREASES TO THE BROW

2

DETAILS MAKE THE DIFFERENCE! WRINKLES AROUND THE JOWLS SHOW A FACE ACCUSTOMED TO SCOWLING, AND THE SEPARATION OF THE FACE PARTS GIVES THIS CHARACTER A SPARTAN APPEARANCE

3

A LONG, STRONG NECK COMPLETES THE PICTURE

4

FINISH THE WHISKERS

4

STEP 3

STEP 4

VARIATIONS

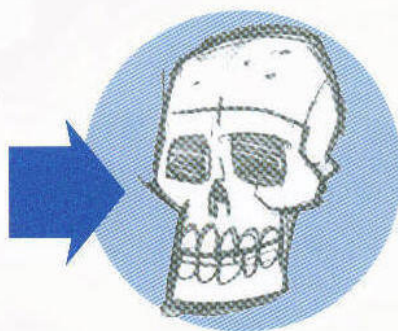


(LEFT) THIS BRUISER IS LEAN, BUT MEAN. HIS THICK NECK AND BROKEN NOSE SUGGEST A FIGHTER RATHER THAN A SCHEMER. MASSIVE EYE-BROWS AND EARS HELP EMPHASIZE HIS PARTICULAR PERSONALITY



DE-EMPHASIZING THE NECK AND CHIN CREATES A LESS AGGRESSIVE CHARACTER. THIS ARTSY OLD BAT IS GAUNT, BUT HER PROPORTIONS ARE FAIRLY CLOSE TO NORMAL, SO SHE APPEARS OLD WITHOUT BEING GROTESQUE OR SINISTER

GAUNT FACES ARE USUALLY ASSOCIATED WITH SINISTER OR SICKLY CHARACTERS BECAUSE THEY RESEMBLE A SKULL -- THE ULTIMATE SYMBOL OF DEATH



CONTRASTING THE GAUNTNESS OF THIS AFRICAN KING'S FACE WITH A BROAD NOSE AND LIPS SUGGESTS INNER STRENGTH AND PERSEVERANCE, WITHOUT A TRACE OF FRAILITY OR FLAB



A WIDE, FAIRLY SOFT FACE CAN STILL BE GAUNT. HERE THE SAGGING JOWLS AND CHEEKS ARE SEPARATED AND LINED WITH AGE, AND ADD A CERTAIN STRENGTH TO THE RELATIVELY SMALL CHIN OF THIS OLD, RETIRED VAMPIRE



HEAVY

DRAW A CIRCLE, WITH THE EYE LINE 1/2 WAY DOWN

2

DRAW A V-LINE DOWN ONE SIDE OF THE FACE

2

2

ADD AN EAR ON THE EYE LINE, ABOUT AS FAR TO THE LEFT OF THE CIRCLE AS THE V-LINE IS TO THE RIGHT

2

ADD EYES ON THE EYE LINE, EACH THE SAME DISTANCE FROM THE V-LINE

STEP 1

DRAW THE CURVES OF THE FOREHEAD AND CHEEK, BENDING IN TO MEET AT THE EYE

2

THE BACK OF THE NECK GOES DOWN FROM THE EAR

2

2

CENTER THE SMALL MOUTH ON THE V-LINE, 1/2 WAY DOWN FROM THE EYES TO THE (INVISIBLE) CHIN

STEP 2

ADD TUFTS OF HAIR TO THE SIDES AND TOP OF THE HEAD

2

MARK NOSE 1/2 WAY FROM EYES TO MOUTH

2

FINISH DETAILING HAIR

2

LIGHTLY MARK CHEEK CURVING DOWN FROM EAR TO NOSTRIL

2

2

MAKE A BALL OF CHIN, RESTING ON THE CHIN LINE

USE CHEEK CURVE TO DRAW IN CORNER OF SMILE

2

ADD CURVED SMILE AND TEETH, WITH AN OVERBITE COVERING THE LOWER LIP

2

FINISH OFF CHIN, EMPHASIZE OVERBITE BY SHOWING LOWER LIP AND JOWLS WRINKLING AS THEY ARE TUCKED INTO THE MOUTH

2

STEP 3

STEP 4

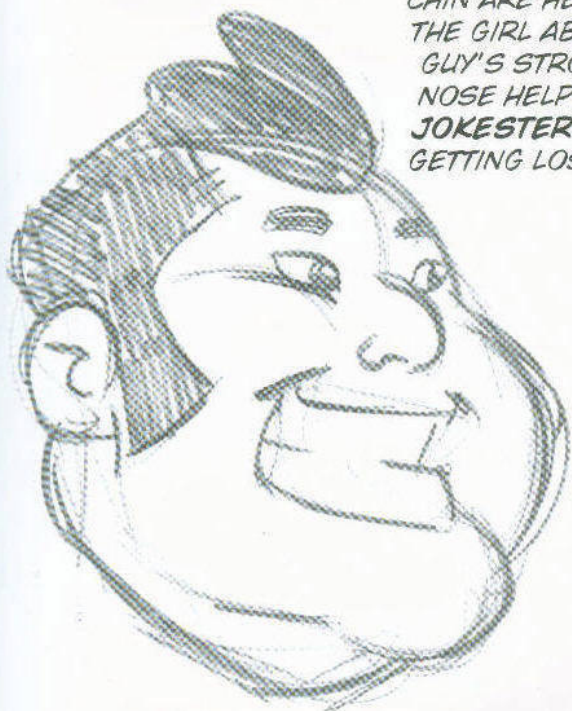
VARIATIONS



WHILE THIS GIRL HAS A HEAVY FACE, HER DISTINCT CHIN, CHEEKS AND JAW SUGGEST A NATURALLY WIDE FACE. THE "SECOND CHIN" IS CLEARLY SEPARATE FROM THE NECK, AND COMBINES WITH THE CHIN TO SUGGEST A STUBBORN, STRONG PERSONALITY



ON THIS OLDER FACE THE FLAB IS SAGGING, ALMOST LEVEL WITH THE CHIN. THE BROKEN NOSE, STRONG BROW AND FLAB-FREE NECK SUGGEST A BEEFY COWBOY WHO'S GONE TO SEED



HIS CHEEKS AND SECOND CHIN ARE HEAVIER THAN IN THE GIRL ABOVE, BUT THIS GUY'S STRONG CHIN AND NOSE HELP TO KEEP THIS JOKESTER'S FACE FROM GETTING LOST IN THE FLAB



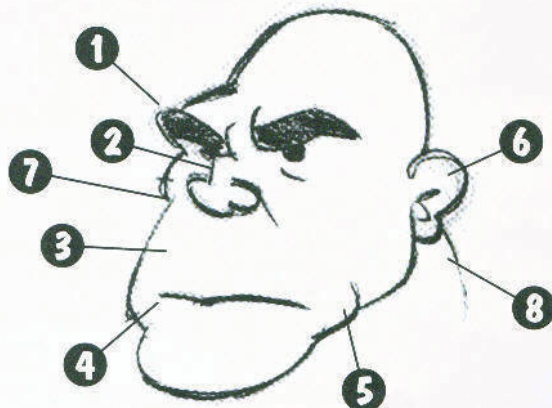
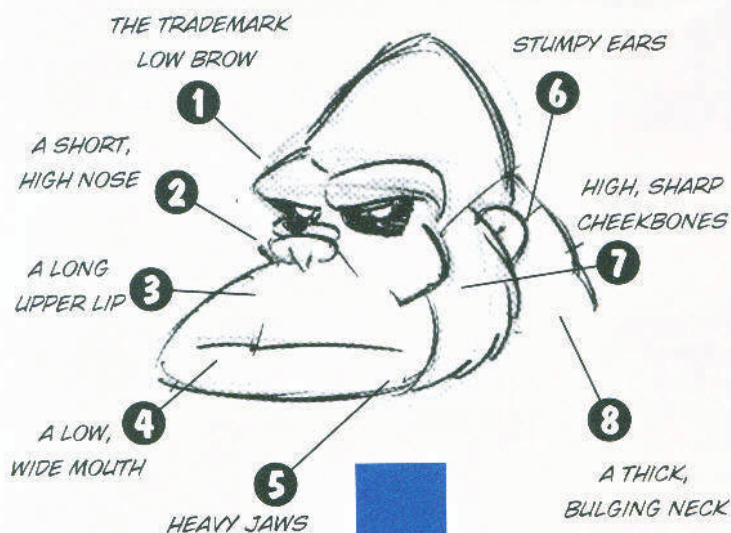
THIS FREAKISH VILLAIN HAS SHARP FEATURES THAT ARE ALMOST COMPLETELY DROWNED OUT BY HIS EXTRA FLESH. THE CHEEKS, CHIN AND NECK ARE A SINGLE CURVE, AND HIS FEATURES LOOK LIKE THEY ARE HALF-SUNK INTO HIS FACE. SICKLY EYES AND SHARP LIPS COMPLETE HIS BIZARRELY SINISTER APPEARANCE

ANIMAL MAGNETISM

WE LIKE TO THINK THAT DIFFERENT ANIMALS HAVE SPECIFIC PERSONALITIES -- A MOUSE IS MEEK, A LION IS NOBLE, A DOG IS LOYAL, AND SO ON. MAKING A HUMAN PHYSICALLY RESEMBLE A PARTICULAR ANIMAL IS A GOOD WAY TO SUBTLY SUGGEST THAT THE CHARACTER SHARES THAT ANIMAL'S PERSONALITY. CONSIDER THE TWO EXAMPLES BELOW...

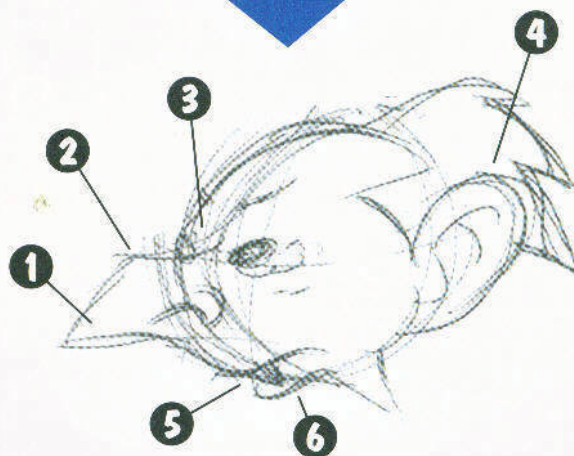
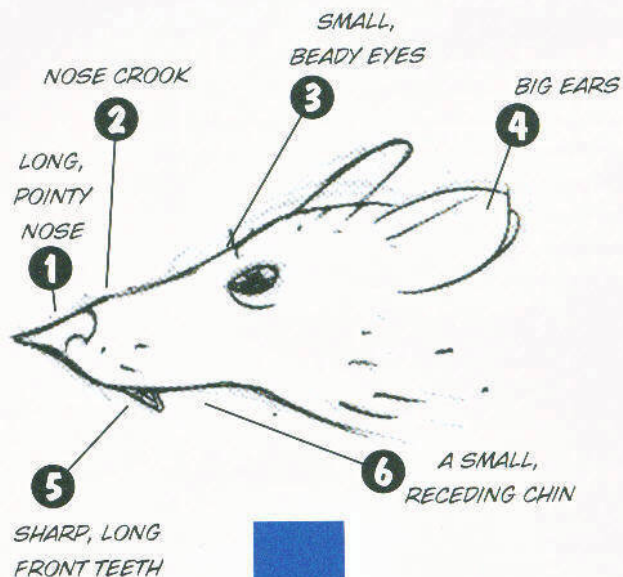
EXAMPLE 1

WHAT COULD BE MORE STUPID AND BRUTISH THAN A THUG? HOW ABOUT A THUG WHO LOOKS LIKE A GORILLA!



EXAMPLE 2

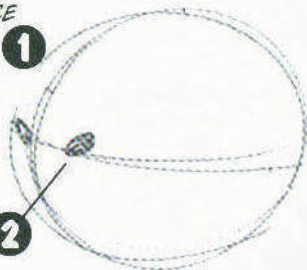
NOTHING SAYS SNEAKY LIKE A RAT. SO NO ONE LOOKS SNEAKIER THAN A GUY WITH A RAT-LIKE FACE...



SNEAKY RAT

STEP 1

START WITH A CIRCLE, BISECTED WITH AN EYE LINE AND A V-LINE DIVIDING THE FACE INTO 2 SIDES.

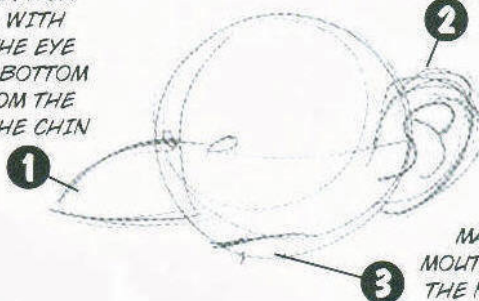


ADD SMALL EYES, CENTERED ON EACH SIDE OF THE V-LINE

2

STEP 2

ADD A LONG, POINTY NOSE COMING FROM THE V-LINE, WITH THE TOP AT THE EYE LINE AND THE BOTTOM HALFWAY FROM THE EYE LINE TO THE CHIN

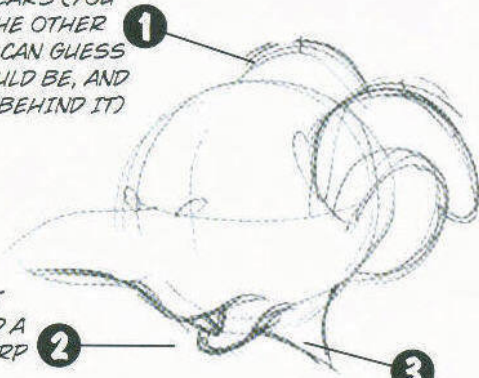


PLACE A GIANT RAT EAR ON THE SIDE OF THE HEAD

MARK A TWISTED MOUTH 2/3 DOWN FROM THE NOSE LINE TO THE CHIN

STEP 3

TWO GIANT TUFTS OF HAIR BURST OUT FROM BEHIND THE EARS (YOU CAN'T SEE THE OTHER EAR, BUT YOU CAN GUESS WHERE IT WOULD BE, AND PLACE A TUFT BEHIND IT)



ADD RAT TEETH AND A TINY, SHARP CHIN

A SCRAWNY NECK STRETCHES DOWN FROM HIS CHIN AND EAR

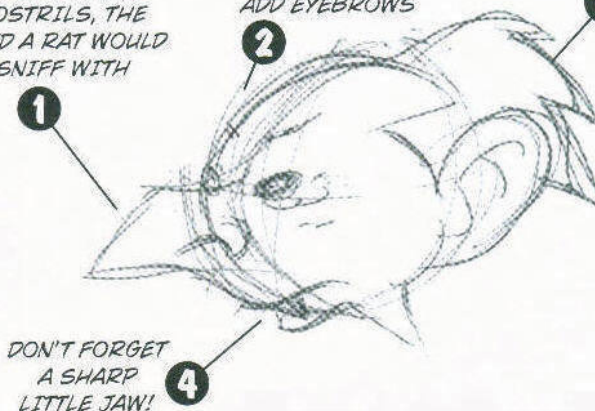
3

STEP 4

SHARPEN THE NOSE AND ADD LARGE NOSTRILS, THE KIND A RAT WOULD SNIFF WITH

FLATTEN THE FOREHEAD AND ADD EYEBROWS

DETAIL THE TUFTS OF HAIR



DON'T FORGET A SHARP LITTLE JAW!

OF COURSE, SOMETIMES YOU WANT TO AVOID CERTAIN ANIMAL ASSOCIATIONS. THE TWO LADIES ON THE RIGHT LOOK BASICALLY THE SAME. BUT EXAMPLE 2 LOOKS A LITTLE LESS INTELLIGENT AND GRACEFUL THAN EXAMPLE 1. THE REASON? HER UPPER LIP IS TOO LONG, REMINDING US OF THOSE BEAUTY-CHALLENGED GORILLAS. MANY TIMES THESE SORTS OF PROBLEMS ARE TOO SUBTLE TO NOTICE SOMETHING WILL JUST LOOK "OFF." ONLY A LOT OF PRACTICE AND ATTENTION TO PROPORTIONS WILL FIX IT.



EXAMPLE 1



EXAMPLE 2

DRAWING EMOTIONS

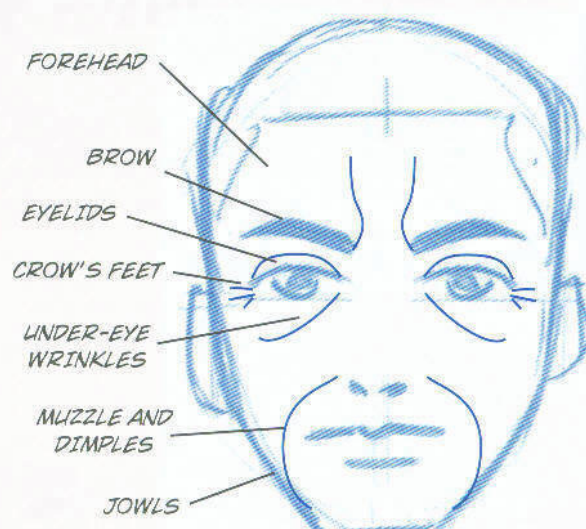
ONCE AGAIN, WE HAVE AN AVERAGE FACE BROKEN INTO SECTIONS. BUT HERE THE FOCUS IS ON HOW THE PARTS OF THE FACE MOVE AND WRINKLE TO REFLECT VARIOUS EMOTIONS.

DIVIDING WRINKLES IN AN UNEMOTIONAL FACE

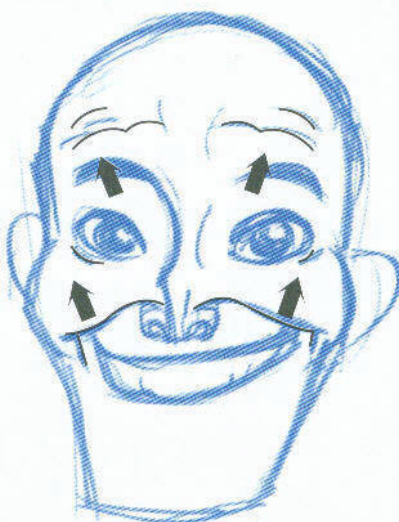


A "BLANK" FACE

A FACE IS LIKE THE SURFACE OF THE EARTH -- IT'S MADE UP OF PARTS THAT MEET AT WRINKLES, JUST LIKE THE PARTS OF THE EARTH MEET AT FAULTS. WHEN MUSCLES UNDER THE SKIN MOVE IN ANGER, FEAR, JOY, ETC., THE SURFACE PARTS OF OUR FACE MOVE, TOO. THEN THE WRINKLES THAT SEPARATE THEM DEEPEN, MOVE OR CREASE IN RESPONSE. THE MORE WE MAKE CERTAIN EXPRESSIONS, THE MORE THE WRINKLES THAT SHOW THOSE EXPRESSIONS STAY ETCHED IN OUR FACE. YOU DON'T WANT TO SHOW EVERY WRINKLE ALL THE TIME, OR YOUR CHARACTERS WILL ALL LOOK OLD. BUT THE RIGHT COMBINATION OF WRINKLES CAN EXPRESS ANY EMOTION.



THE VARIOUS WRINKLES ON THE FACE
(DON'T USE THEM ALL AT ONCE!)



SMILING

WHEN YOU SMILE, THE CORNERS OF YOUR MOUTH GO UP AND OUT, PUSHING YOUR CHEEKS UP TO YOUR EYES AND CREATING WRINKLES AT THE CORNERS OF YOUR MOUTH AND BOTTOM OF YOUR EYES. THE BROWS ALSO RISE UP AND OUT, CREATING WRINKLES ON THE OUTER EDGES OF THE FOREHEAD.

SHOUTING

WHEN YELLING, THE LIPS DRAW BACK FROM THE TEETH AND THE CHIN JUTS OUT, AS MAJOR CREASES SHOW FROM THE CHIN TO THE MUZZLE. THIS ALSO MAKES THE CHEEKS SCRUNCH UP, CAUSING WRINKLES AROUND THE EYES. FINALLY, AN ANGRY, LOWERED BROW WRINKLES IN THE CENTER, AS DOES THE BRIDGE OF THE NOSE AND THE NEARBY PARTS OF THE EYES.



SCOWLING

A QUIET BUT INTENSE COMPANION TO THE YELL, THE SCOWL FOCUSES MORE ON THE BROW THAN THE MOUTH, WITH HEAVY CREASES AND WRINKLES SLANTING DOWN TO THE CENTER OF THE BROW. THESE ARE REINFORCED BY THE WRINKLES AROUND THE EYES AND BRIDGE OF THE NOSE THAT ALSO SLANT DOWN AND IN. THE BOTTOM OF THE NOSE SCREWS UP, EXAGGERATING THE NOSTRILS AND CAUSING THE UPPER LIP TO CURL INTO A SLIGHT SNEER, WHICH CAUSES ITS OWN CREASE BY THE NOSTRIL.

FRIGHTENED

LIKE A SMILING FACE, A FRIGHTENED FACE MOVES OUTWARD, BUT IN EVERY DIRECTION. THE BROW PUSHES THE ENTIRE FOREHEAD UP AND OUT, SO THAT THE SLANT OF THE HEAD ITSELF IS EXAGGERATED. THE EYES ARE HUGE -- ALERT TO DANGER -- WITH WRINKLES UNDERNEATH. FINALLY, THE MOUTH PEELS BACK FROM THE TEETH AND DROOPS AT THE EDGES, WRINKLING THE CHIN AND MAKING IT SMALLER (AND WEAKER).

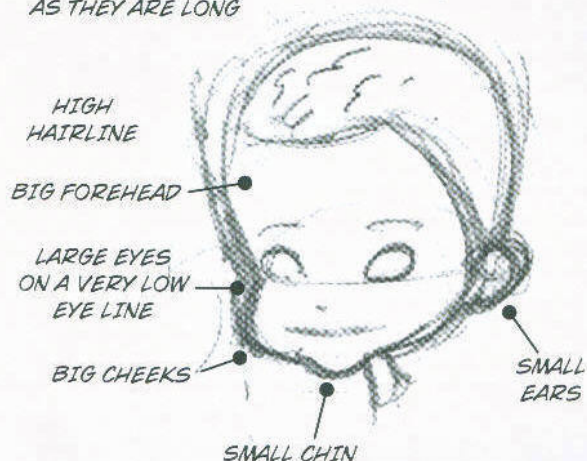


AGE

THE PROPORTIONS AND SHAPES OF THE FACE CHANGE AS PEOPLE GET OLDER. BEING ABLE TO DRAW CHARACTERS THAT LOOK THEIR AGE IS ONE OF THE MOST DIFFICULT -- AND OVERLOOKED -- SKILLS OF CARTOONING!

YOUNGER FACES

AS SMALL CHILDREN, OUR FACES ARE AS WIDE AS THEY ARE LONG



TEENAGE FACES ARE ROUGHLY THE SAME SIZE, SHAPE, AND PROPORTIONS AS ADULT FACES

EARS STILL STICK OUT SOME -- IT'S IMPORTANT TO SHOW TEENS AS AN AWKWARD MIX OF KID AND ADULT

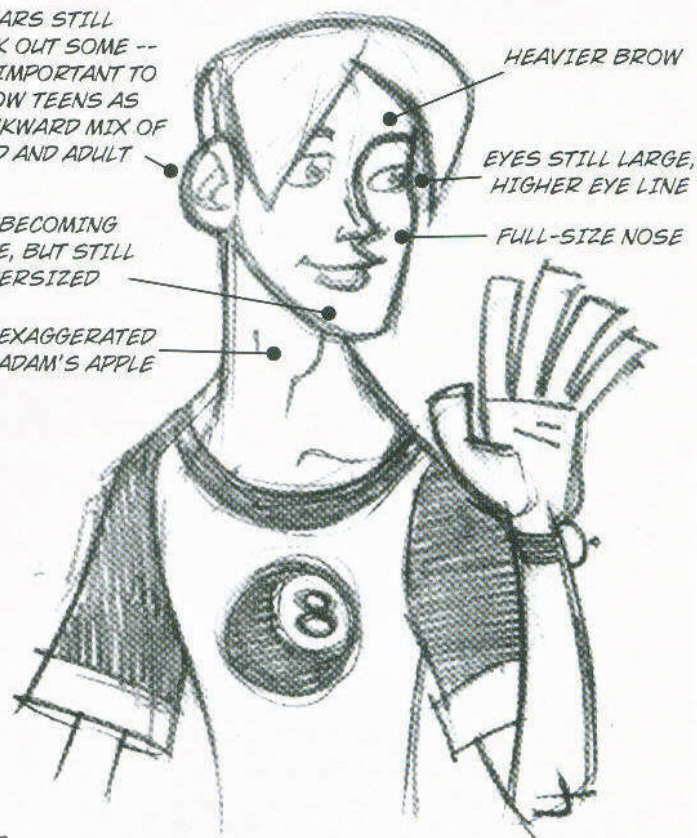
CHIN BECOMING SQUARE, BUT STILL UNDERSIZED

EXAGGERATED ADAM'S APPLE

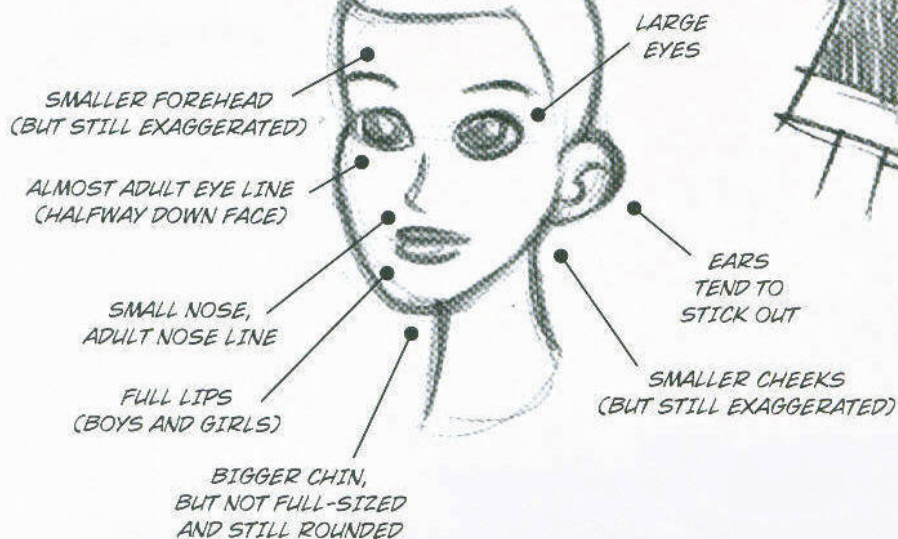
HEAVIER BROW

EYES STILL LARGE, HIGHER EYE LINE

FULL-SIZE NOSE



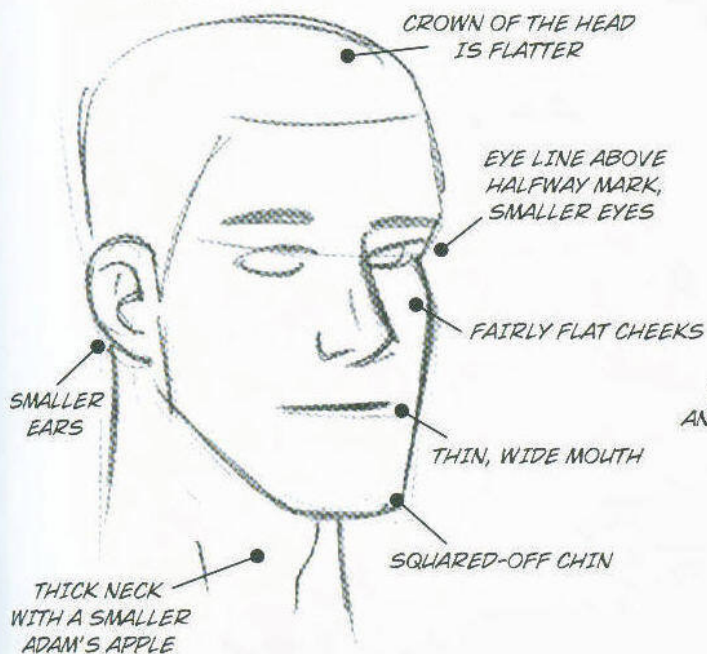
OLDER CHILDREN HAVE LONGER BUT STILL ROUNDED FACES



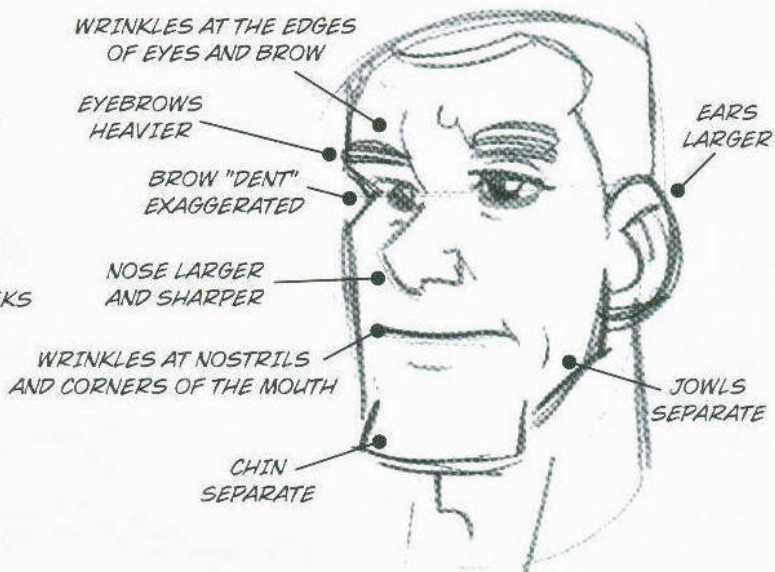
MOST OF THE TEEN'S BODY IS STILL SCRAWNY, BUT LARGE HANDS, FEET, AND NECK SHOW THAT HE IS GROWING UP TO BE HUGE AND STRONG

ADULT FACES

HEROIC ADULTS GENERALLY HAVE EXAGGERATED CHINS AND BROWS, AND SMALLER FOREHEADS

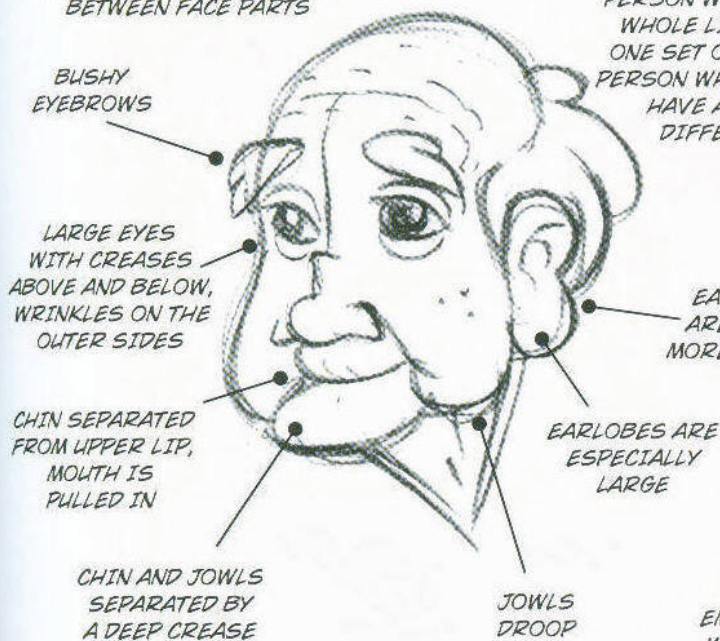


MIDDLE-AGED ADULTS HAVE HEAVIER FEATURES, AND THE PARTS OF THE FACE BECOME MORE DISTINCT FROM ONE ANOTHER



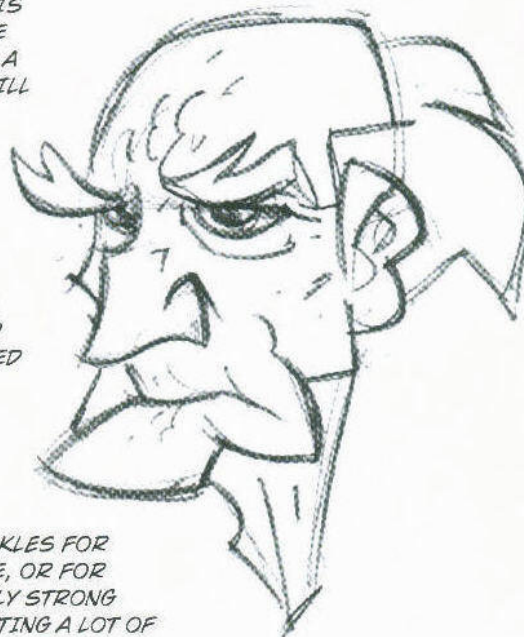
OLDER FACES

OLD GEEZERS HAVE EVEN MORE DISTINCTIONS BETWEEN FACE PARTS



REMEMBER THAT WRINKLES ARE A RECORD OF A PERSON'S EMOTIONS AND PERSONALITY. A PERSON WHO SMILES HIS WHOLE LIFE WILL HAVE ONE SET OF WRINKLES, A PERSON WHO SCOWLS WILL HAVE AN ENTIRELY DIFFERENT SET!

SOFT OR ANGULAR LINES GO A LONG WAY TOWARDS DEFINING THE KIND OF GRANDPA YOU CREATE



SAVE WRINKLES FOR OLD PEOPLE, OR FOR PARTICULARLY STRONG EMOTIONS. PUTTING A LOT OF WRINKLES ON A LITTLE GIRL OR AN UNEMOTIONAL FACE LOOKS WEIRD - TRUST ME!



THE BODY!

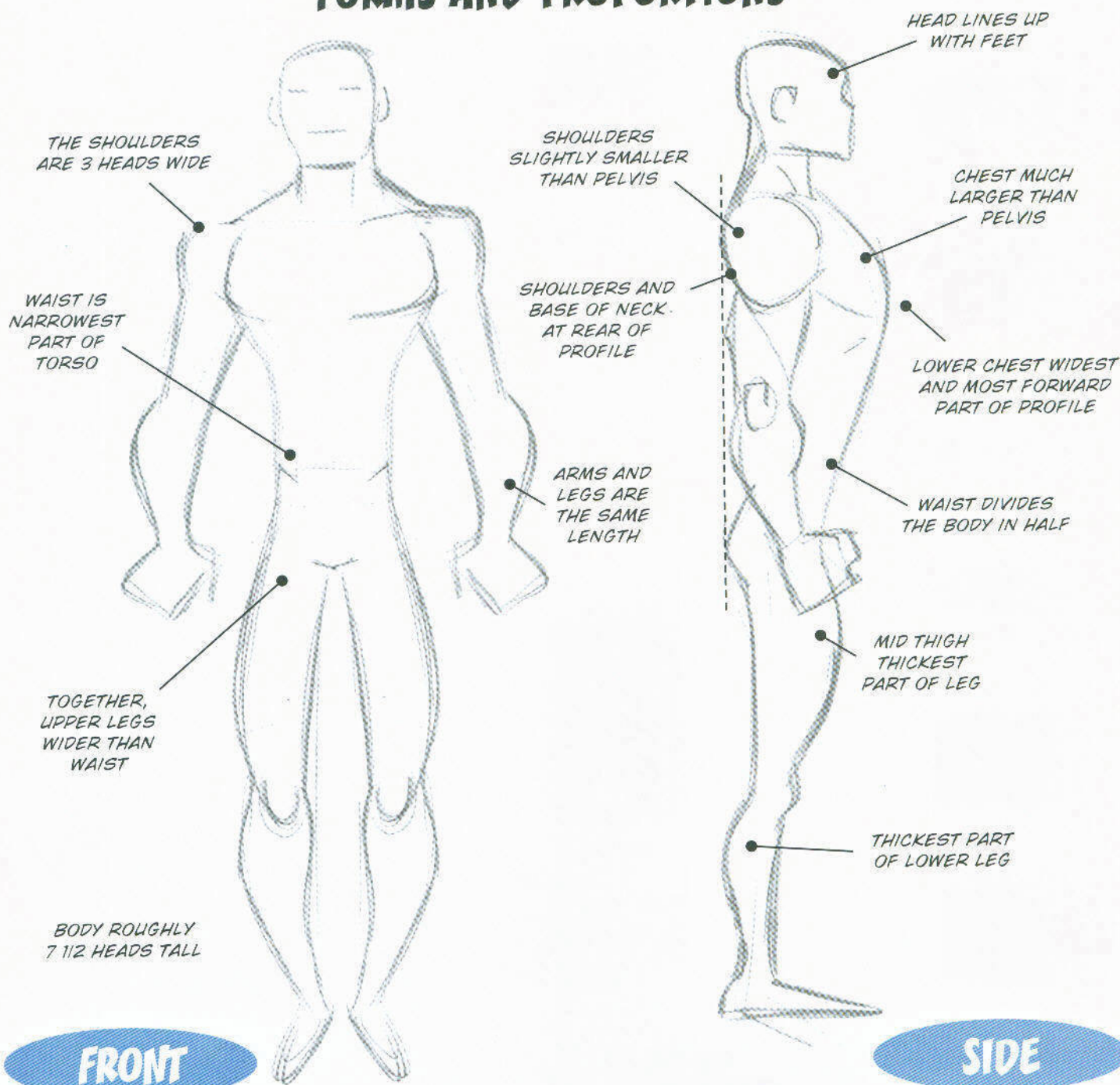
WE'VE ALL GOT 'EM, LET'S
DRAW 'EM! THE BODY COMES IN
ALL SHAPES AND SIZES, BUT IT'S
ALWAYS MADE UP OF THE SAME
PARTS MOVING IN THE SAME WAYS.
IN THIS SECTION WE'LL LOOK AT
THESE PARTS, HOW THEY FIT
TOGETHER, AND WHAT THEY
LOOK LIKE WHEN YOU
MOVE THEM!



THE BASIC BODY

LIKE THE FACE, THE BODY SHOULD BE SEEN IN ITS "NORMAL" FORM BEFORE WE ALTER IT TO CREATE DIFFERENT KINDS OF CHARACTERS. BELOW ARE THE STANDARD SHAPES AND PROPORTIONS OF THE BODY. ON THE NEXT PAGE ARE THE SHAPES AND PROPORTIONS OF A STANDARD HEROIC CARTOON BODY.

FORMS AND PROPORTIONS



THE MALE -- VARIATIONS

SMALL HEAD, FIGURE IS ABOUT 7 HEADS TALL

HIGH CHEST, COMES DOWN TO JUST BELOW ARMPITS

THICK NECK, BUT CLEARLY DEFINED FROM SHOULDERS

FOREARMS ALMOST AS WIDE AS SHOULDERS

WAIST SAME WIDTH AS NECK, LESS THAN 1/2 WIDTH OF CHEST AND SHOULDERS

THICKEST PART OF LEG IS ABOUT SAME WIDTH AS THE WAIST

LEGS SAME LENGTH AS TORSO

HEROIC

LARGE HEAD, FIGURE IS ABOUT 4 1/2 HEADS TALL

HEAD LEANS FORWARD AND NECK BULGES OUT

HUGE NECK AND SHOULDERS SLOPE DOWN INTO ARM

HUGE, LOW CHEST

STOMACH AREA SMALLER THAN CHEST, BUT BULGING OUT

LONG "GORILLA" ARMS, WITH BIG FOREARMS

SHORT, UNDER-DEVELOPED "GORILLA" LEGS SPREAD WIDE

BEEFY

THE MALE -- VARIATIONS

LARGE HEAD, FIGURE
IS ABOUT 4 1/2
HEADS TALL

SHORT NECK SLOPES
INTO NARROW, UN-
DEFINED SHOULDERS

THICKEST
PART OF ARM
IS JUST ABOVE
THE ELBOW

WAIST IS CURVED
AND LOWEST IN FRONT,
A LITTLE BELOW HALF-
WAY DOWN THE BODY

WRISTS AND ANKLES
REMAIN NARROW, HANDS
AND FEET ARE SMALL

HEAVY

SMALL HEAD,
FIGURE IS ABOUT
6 1/2 HEADS TALL

THIN NECK

THERE IS ALMOST
NO CHANGE IN WIDTH
OF TORSO FROM CHEST
TO WAIST

NO HIPS!

THE MIDDLE PARTS
OF THE ARMS AND
LEGS ARE THIN, BUT
THE JOINTS ARE
LARGER

HANDS AND
FEET ARE BIG,
WITH LONG TOES
AND FINGERS

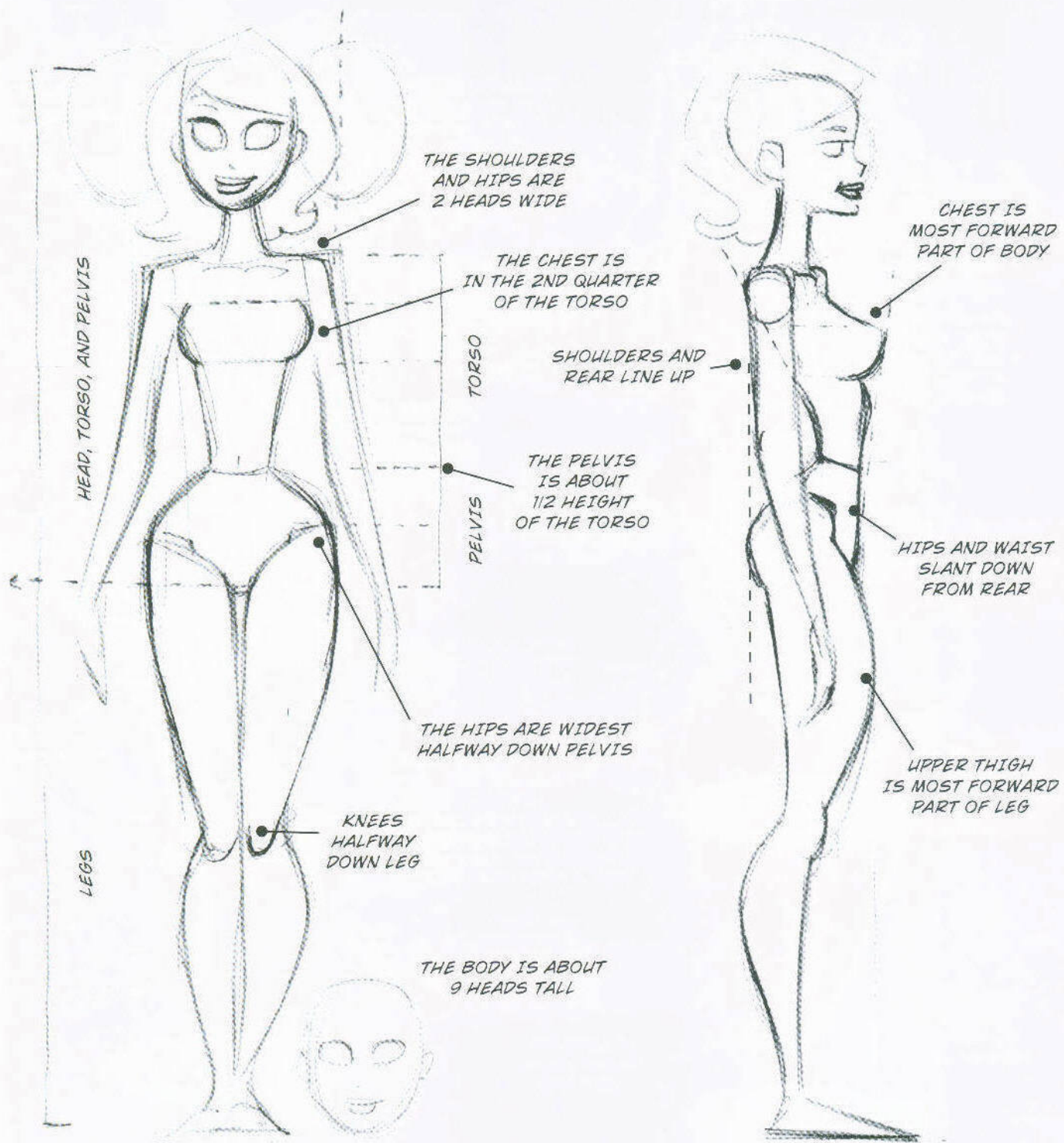
SKINNY

THE FEMALE BODY

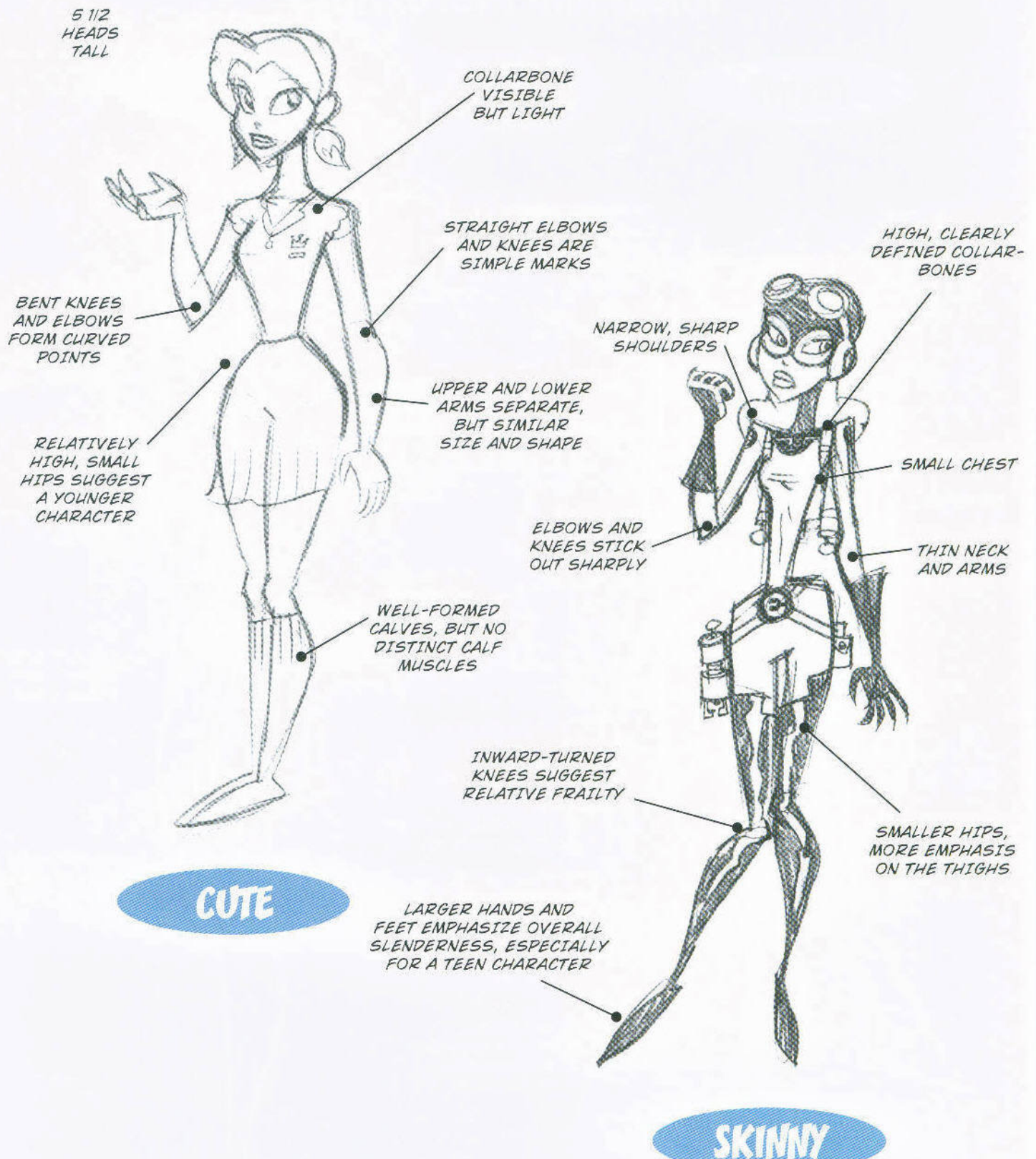
FORMS AND PROPORTIONS

FRONT

SIDE



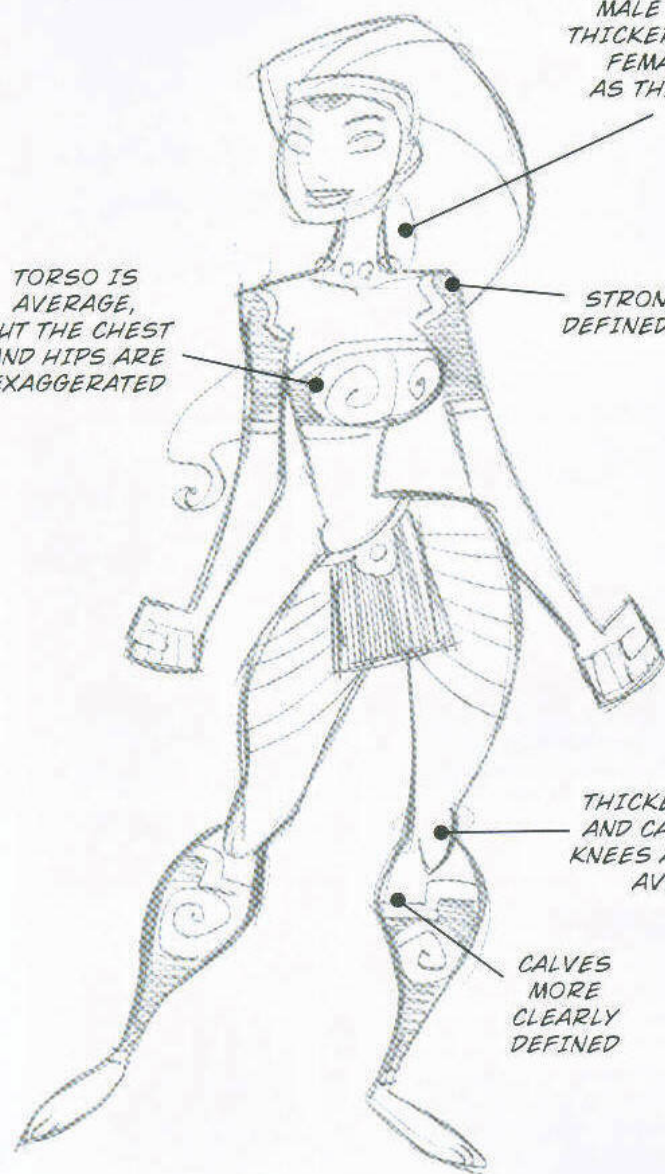
THE FEMALE -- VARIATIONS



THINNER NECK THAN
MALE FIGURE, BUT
THICKER THAN NORMAL
FEMALE (ALMOST
AS THICK AS HEAD)

TORSO IS
AVERAGE,
BUT THE CHEST
AND HIPS ARE
EXAGGERATED

STRONG, CLEARLY
DEFINED SHOULDERS



AMAZON

THICKER THIGHS
AND CALVES, BUT
KNEES AND ANKLES
AVERAGE

CALVES
MORE
CLEARLY
DEFINED

SHORT FIGURE,
4 HEADS TALL

ROUNDED,
MINIMIZED
SHOULDERS

ELBOWS SUNK
INTO ARM, NOT
STICKING OUT

WAIST HIGHER -
THE TORSO, PELVIS
AND LEGS ARE
ROUGHLY
EQUAL LENGTH

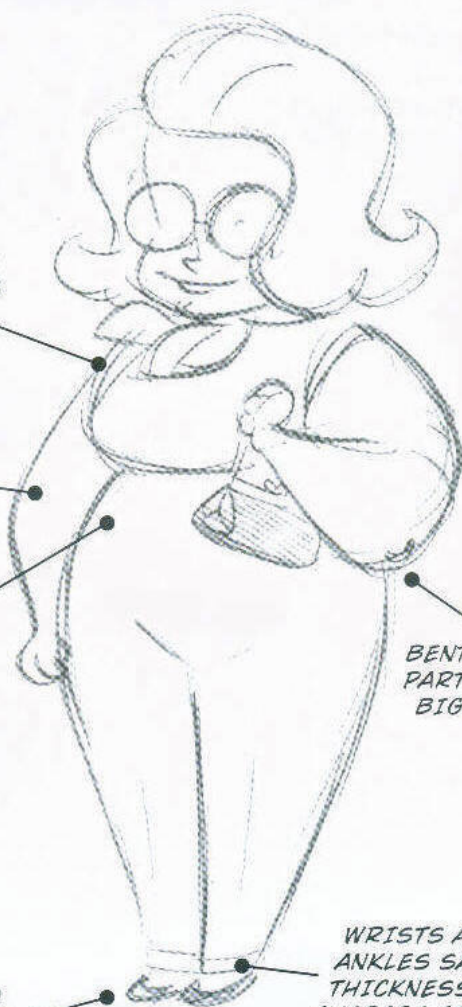
BODY ALL
CURVES,
NO ANGLES

BENT ELBOW
PART OF ONE
BIG CURVE

AVERAGE TO
SMALL HANDS
AND FEET

WRISTS AND
ANKLES SAME
THICKNESS AS
AVERAGE FEMALE

HEAVY

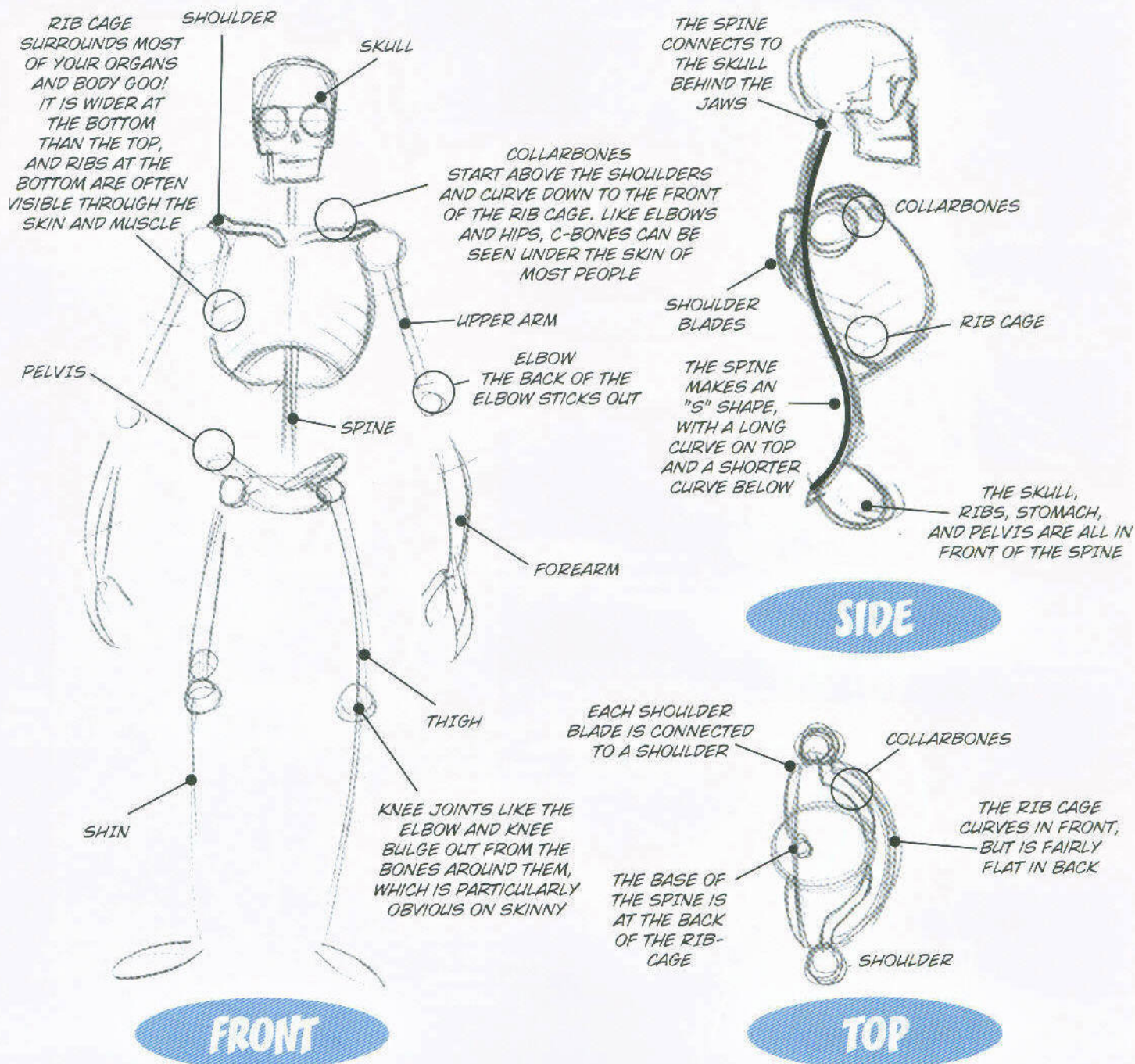


THE SKELETON

WHAT YOU SEE OF THE HUMAN BODY IS REALLY JUST THE STUFF STRETCHED OVER AND AROUND THE SKELETON. SO LET'S TAKE A LOOK AT THE SKELETON AND HOW IT WORKS BEFORE DRAWING THE SURFACE OF THE FIGURE.

WHAT IS WHAT?

(CIRCLES SHOW PLACES WHERE THE BONES VISIBLY STICK OUT)



SHOW A LITTLE BACKBONE

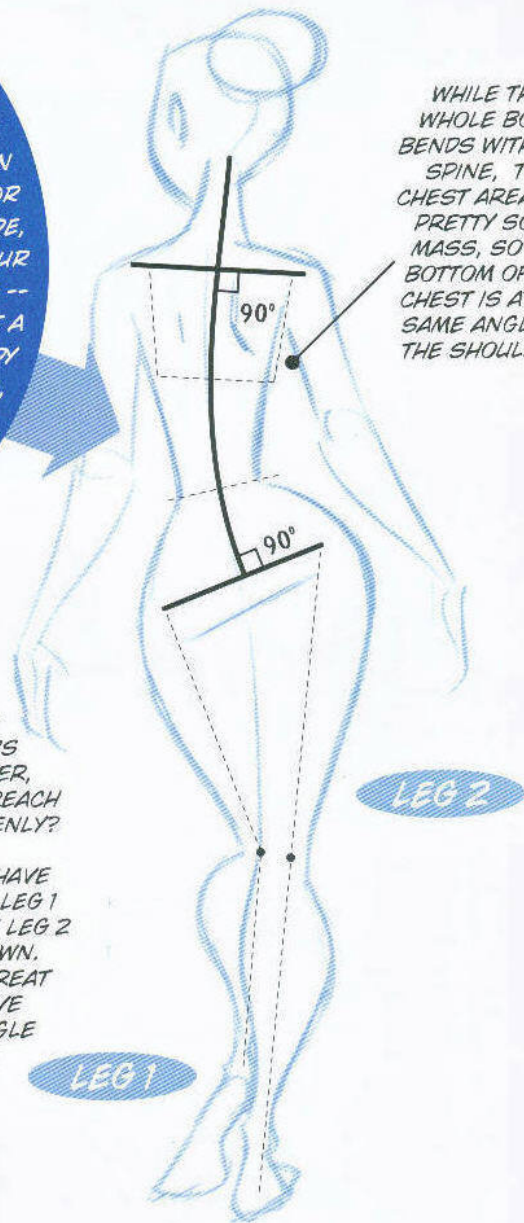
EVERYTHING IN YOUR BODY IS ATTACHED TO THE SPINE SOMEHOW. WHEN YOU MOVE YOUR HIPS OR SHOULDERS TO ONE SIDE, YOU ARE BENDING YOUR SPINE AT THE SAME TIME -- YOUR SPINE IS ALWAYS AT A CROSS ANGLE TO EACH BODY SECTION (SHOULDERS, WAIST, HIPS, ETC.) THAT IT RUNS THROUGH.

WHILE THE WHOLE BODY BENDS WITH THE SPINE, THE CHEST AREA IS A PRETTY SOLID MASS, SO THE BOTTOM OF THE CHEST IS AT THE SAME ANGLE AS THE SHOULDERS



SINCE ONE SIDE OF THIS WOMAN'S HIPS IS HIGHER THAN THE OTHER, HOW DO THE TWO LEGS REACH DOWN TO THE FLOOR EVENLY?

YOUR DRAWING WOULD HAVE TO CLEARLY SHOW THAT LEG 1 IS BENT FORWARD, WHILE LEG 2 IS GOING STRAIGHT DOWN. (BOOTS ARE ALWAYS GREAT FOR SHOWING THE CURVE AND THEREFORE THE ANGLE OF A LEG OR ARM)



A CARTOON CHARACTER NEEDS TO LOOK LIVELY, NOT STIFF. (UNLESS THEY'RE A ZOMBIE!) A GOOD WAY TO KEEP THE LIMBS LOOKING NATURAL IS TO KEEP THEM RELATIVELY CURVED. BUT THEY SHOULD ALWAYS BE CURVED "OUT" AWAY FROM THE BODY WHEN THEY'RE HANGING DOWN, AND APART FROM THEIR OTHER HALVES WHEN THEY ARE BENT.



EXAMPLE 1

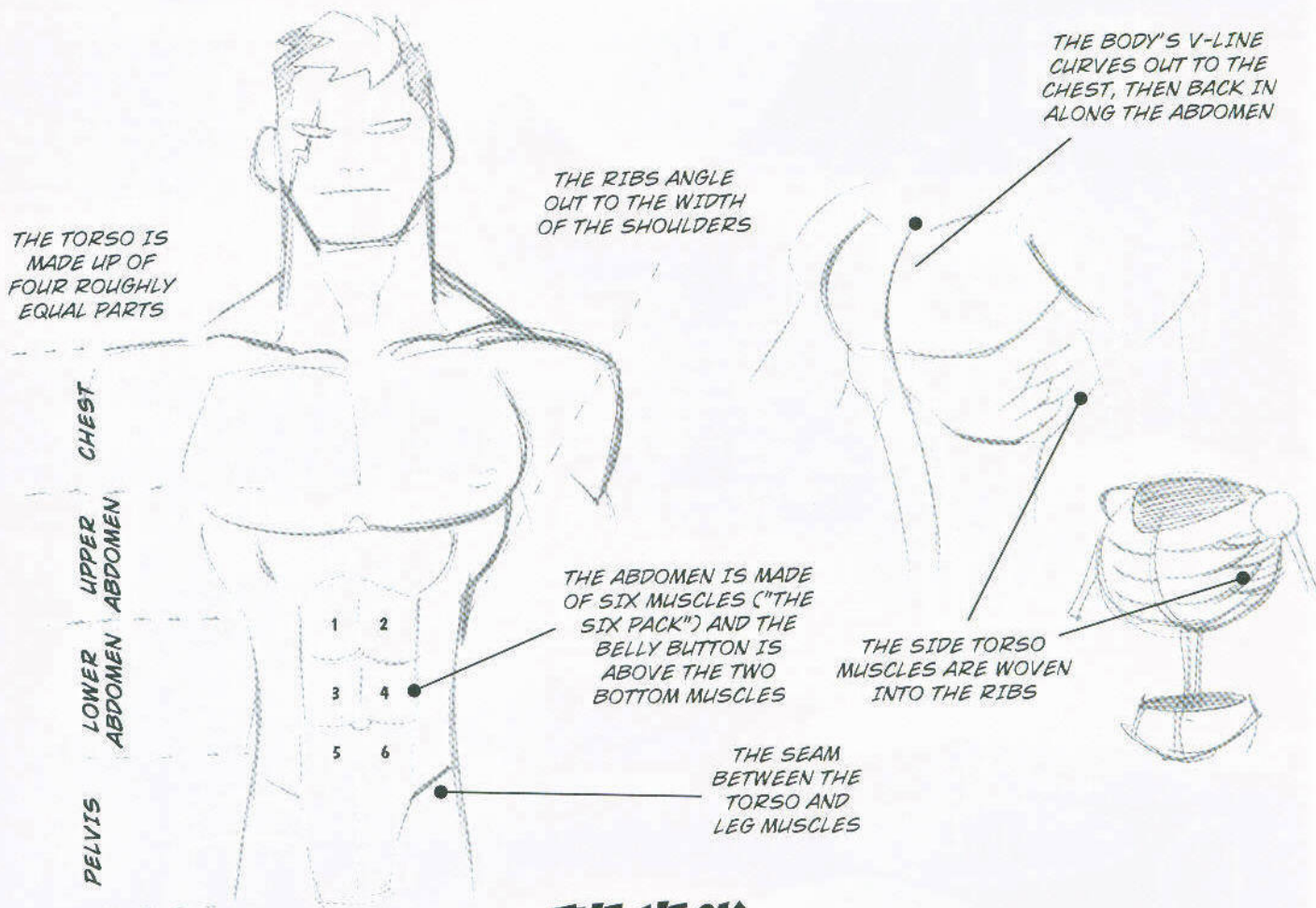
EXAMPLE 2

EXAMPLE 3

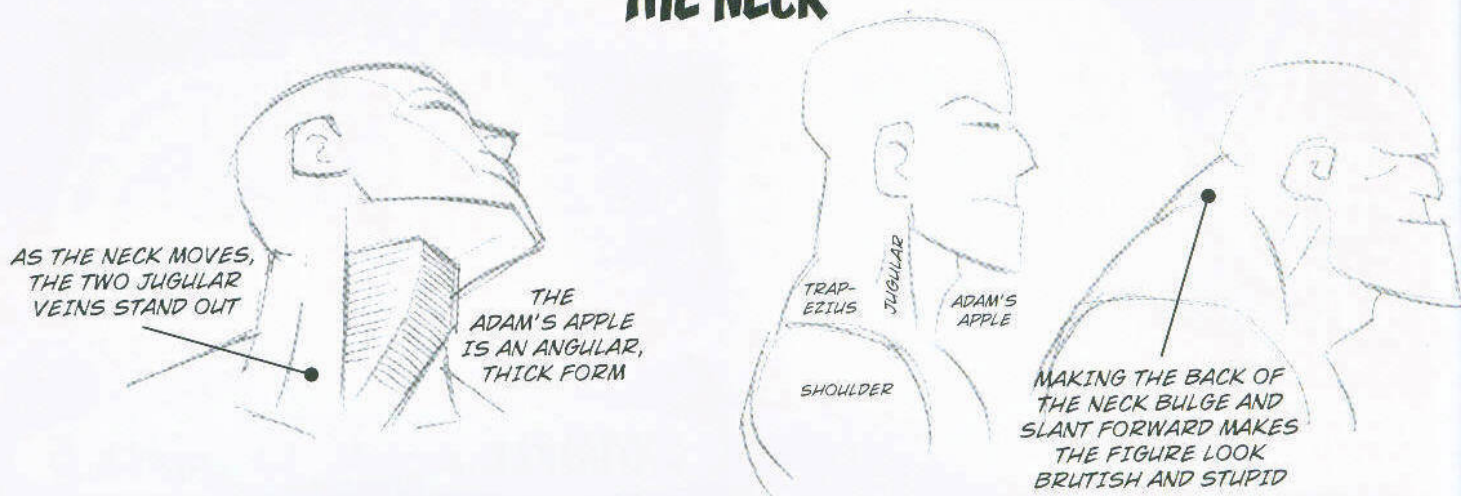
THE TORSO

HERE ARE BASIC NOTES ON THE DETAILS OF THE TORSO AND HOW IT MOVES. THESE DETAILS ARE NOT ESPECIALLY CARTOONY, BUT CONCENTRATE ON SHOWING THE RAW INFORMATION OF THE BODY. ADD THIS INFORMATION TO THE CARTOONED PROPORTIONS YOU SAW IN THE GENERAL BODY SECTION (PAGES 36-41), AND YOU'RE GOOD TO GO!

BASIC FORMS AND PROPORTIONS



THE NECK



THE BACK

EXAMPLE 1

SHOULDER
BLADES

WHEN YOU BEND
DOWN, YOUR
SHOULDER BLADES
SLIDE OUT, MAKING
MILDLY VISIBLE
SHAPES BY EACH
SHOULDER

SHOULDER
BLADES

WHEN YOU STRAIGHTEN UP, THE
BLADES MOVE IN AND DOWN,
CREASING THE SPINE AND MAKING
TWO EXAGGERATED RIDGES ON
THE INNER SIDES OF THE BLADES

THE STOMACH

THE FRONT OF THE
RIBCAGE JUTS OUT
IN THIS OUT-
STRETCHED POSE

WHEN THE TORSO IS
STRETCHED OUT, THE
VERTICAL LINES OF
THE CHEST AND
STOMACH STAND OUT

BACK MUSCLES
BULGE, SHOWING
THE BORDER
BETWEEN THE BACK
MUSCLES AND THE
STOMACH MUSCLES

WHEN THE TORSO IS
BENT OVER, THE
HORIZONTAL LINES
OF THE CHEST AND
STOMACH STAND OUT

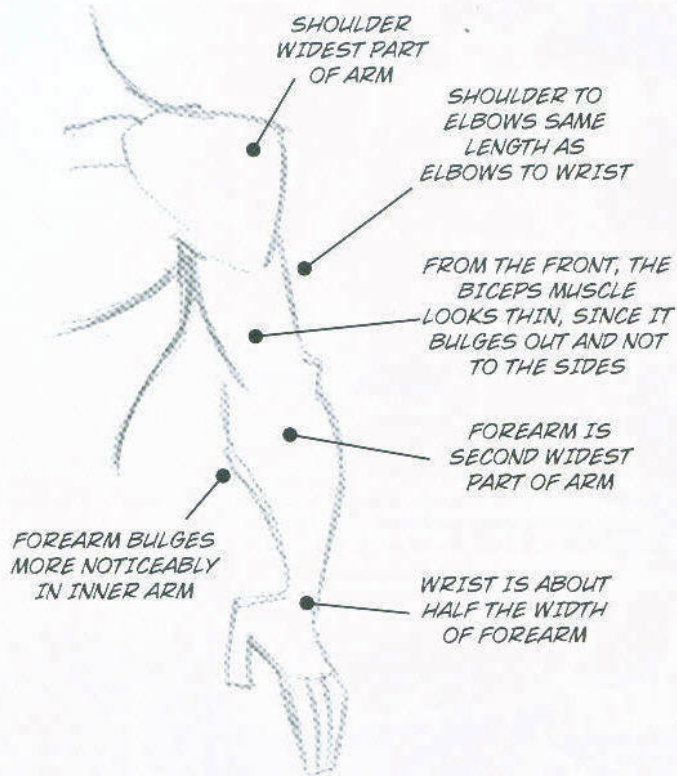
BACK CURVES
AND SHOULDERS
HUNCH OVER

EXAMPLE 1

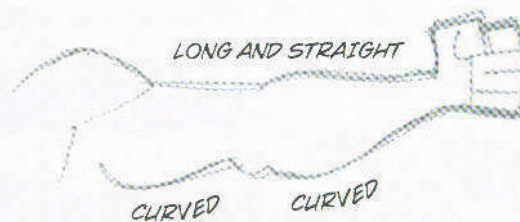
EXAMPLE 2

THE ARMS

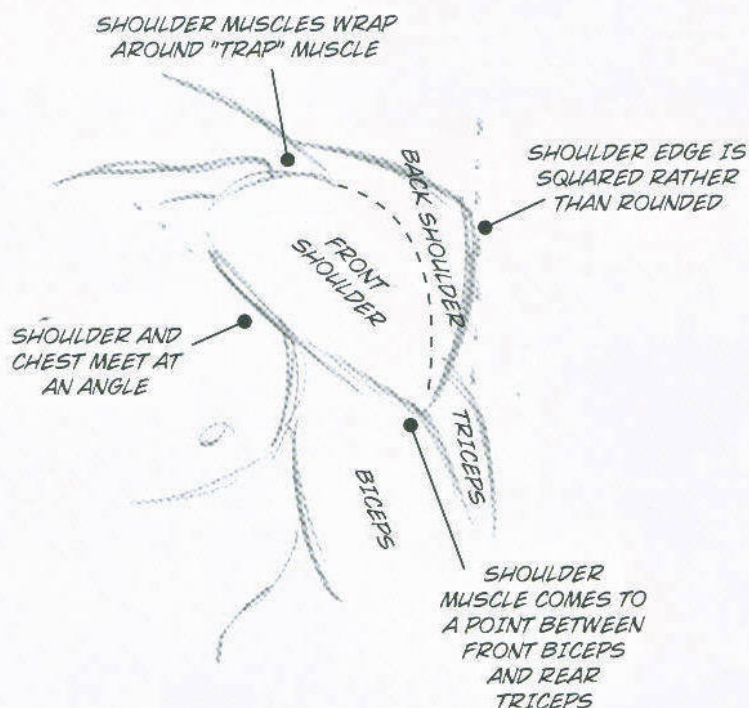
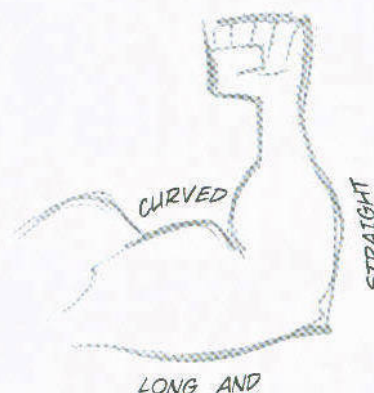
BASIC FORMS AND PROPORTIONS



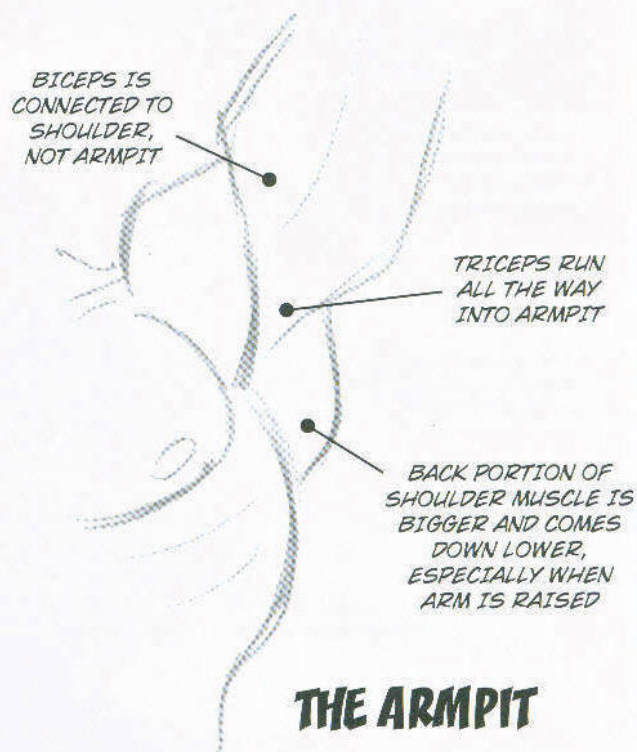
MUSCLE CURVES



SINCE ARMS HAVE A SLIGHT CURVE, WHEN THEY ARE STRAIGHTENED, THE OUTER SIDES BULGE MORE; WHEN ARMS ARE BENT, THE INNER SIDES BULGE. DON'T DRAW BOTH SIDES EQUALLY CURVED -- THEY'LL LOOK LIKE PUFFY MARSHMALLOWS!



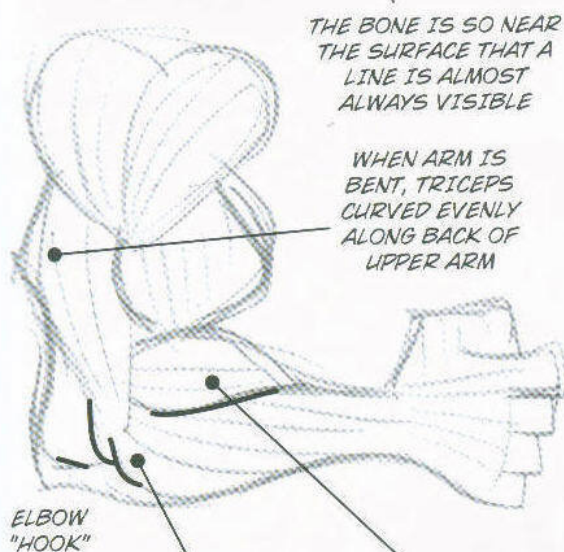
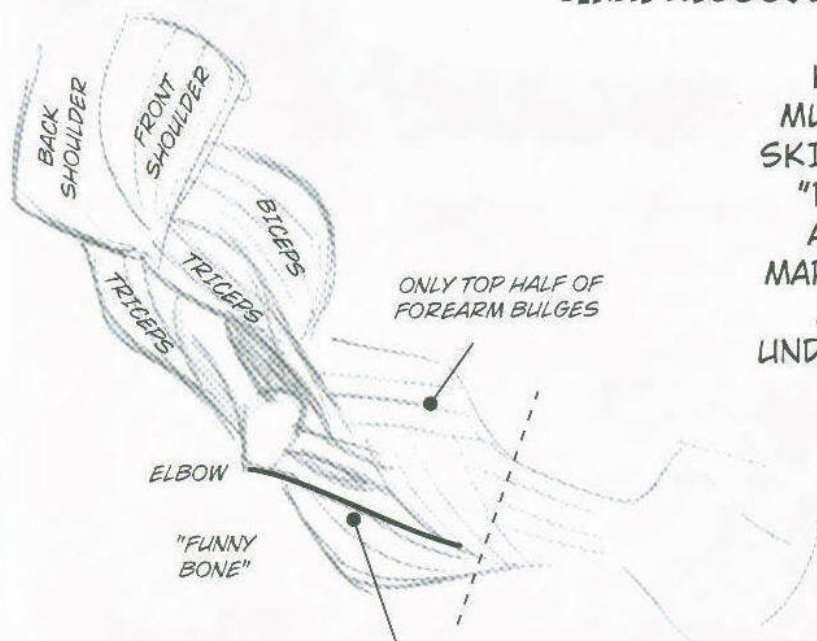
THE SHOULDER



THE ARMPIT

ARM MUSCLES

HERE ARE THE SPECIFIC ARM MUSCLES AND BONES UNDER THE SKIN. BELOW ARE ADDITIONAL ARM "POSES," SHOWING DIFFERENT ANGLES AND MOVEMENTS, AND MARKING HOW THE SAME MUSCLES AND BONES LOOK DIFFERENT UNDER DIFFERENT CIRCUMSTANCES.



THERE IS A LOT OF MUSCLE TENSION VISIBLE AT THE CROOK OF A BENT ARM

THE INNER FOREARM MUSCLE STANDS OUT ON A BENT ARM, ESPECIALLY WHEN THE WRIST IS TWISTED

WHEN ARM IS STRAIGHT, TRICEPS BULGE SHARPLY JUST BELOW SHOULDER

BICEPS ARE LONGER IN A STRAIGHTENED ARM

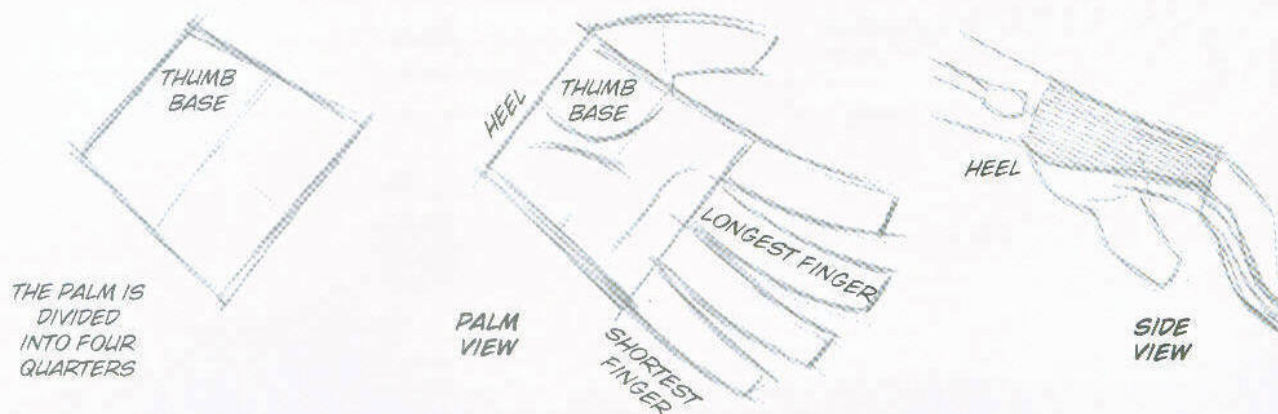
THE DIVISION BETWEEN BICEPS AND TRICEPS MORE NOTICEABLE ON INSIDE OF ARM THAN OUTSIDE, ESPECIALLY WHEN THE ARM IS BENT

BICEPS TUCK IN BETWEEN FOREARM MUSCLES

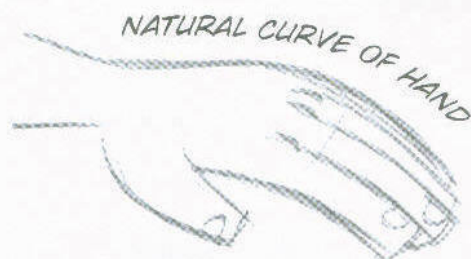
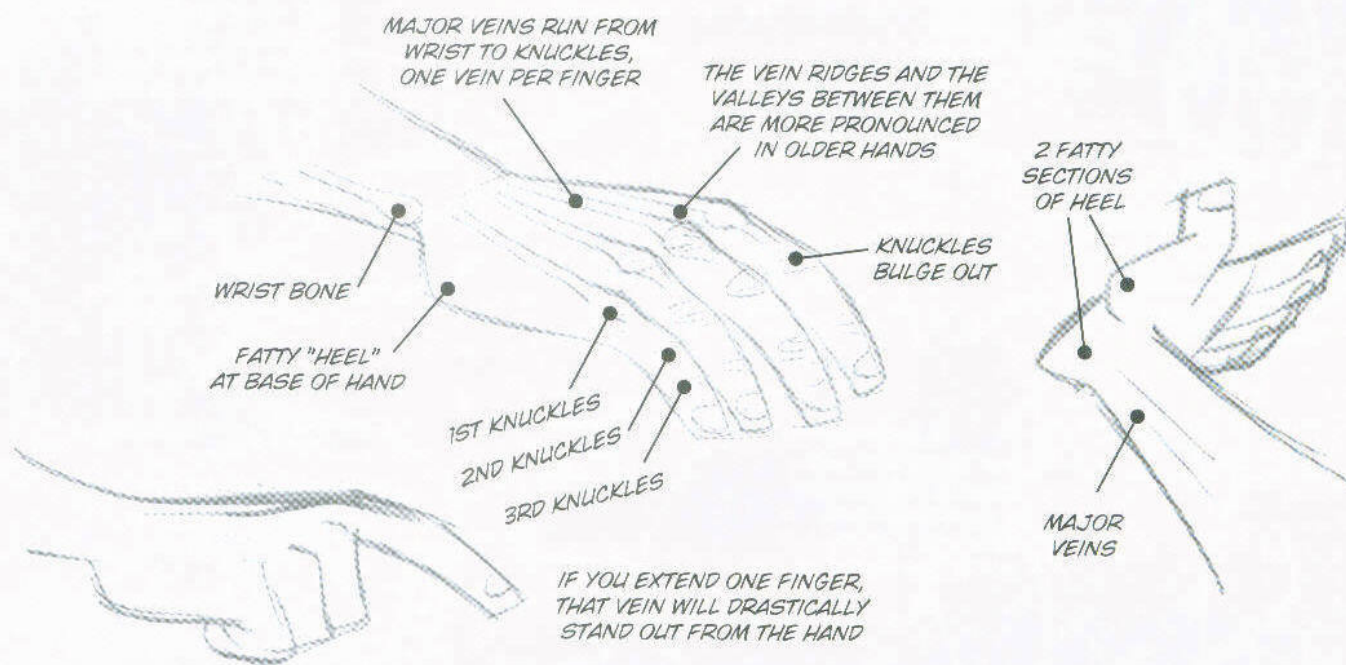
THE ELBOW HOOK IS LESS VISIBLE IN A STRAIGHTENED ARM

THE HANDS

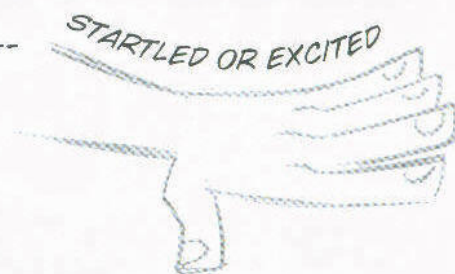
BASIC FORMS AND PROPORTIONS



KNUCKLES AND VEINS



THE HAND HAS A NATURAL CURVE -- ONLY A CONSCIOUS EFFORT OR STRONG REACTION CAN CHANGE THE CURVE. THE MORE BENT BACK THE HANDS ARE, THE STRONGER THE EFFORT OR EMOTION THAT IS CAUSING THE MOVEMENT

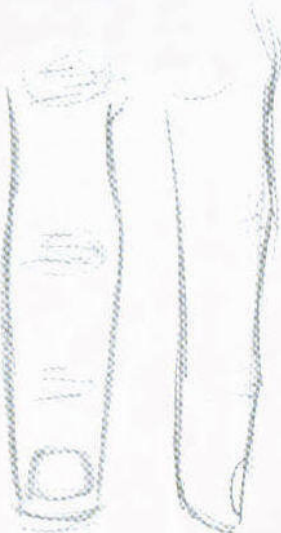


FINGERS

FIRST
KNUCKLE

SECOND
KNUCKLE

THIRD
KNUCKLE



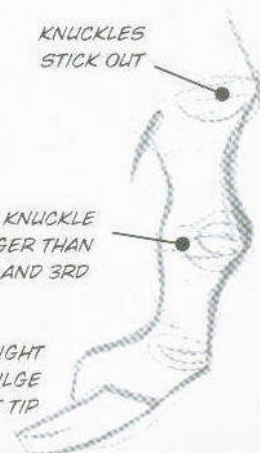
TOP
VIEW

SIDE
VIEW

KNUCKLES
STICK OUT

2ND KNUCKLE
BIGGER THAN
1ST AND 3RD

SLIGHT
BULGE
AT TIP



GAUNT
FINGER

KNUCKLES
DON'T
STAND OUT

3RD KNUCKLE
IS THICKEST



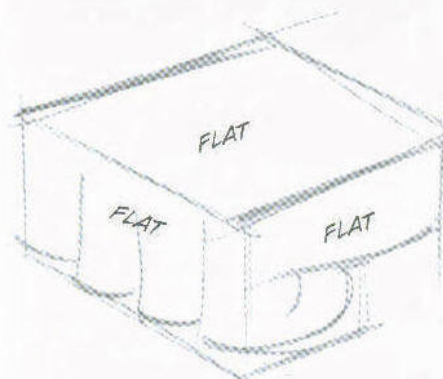
THICK
FINGER

NORMAL OR
SLENDER FINGERS
(SIMPLIFIED)

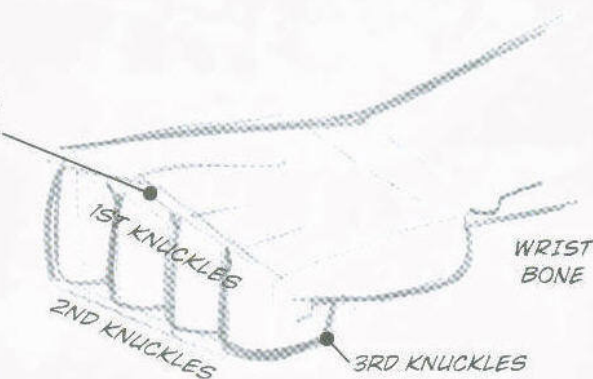


STRONG OR
BEEFY FINGERS
(SIMPLIFIED)

THE FIST



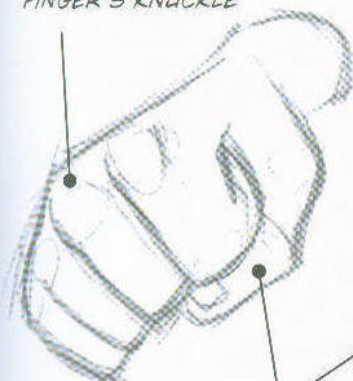
THE HIGH POINT OF
THE FIST'S KNUCKLE
RIDGE IS THE MIDDLE
FINGER'S KNUCKLE



DON'T FORGET!...
THE HIGH POINT OF
THE FIST'S KNUCKLE
RIDGE IS THE MIDDLE
FINGER'S KNUCKLE

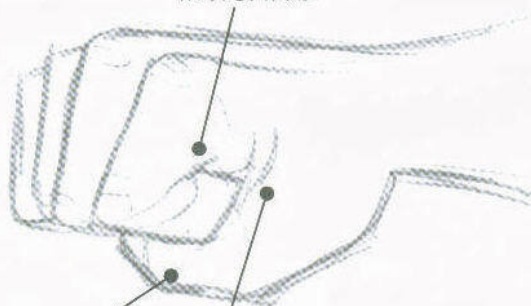
FINGERS CURL UP
IN A SPIRAL

THE THUMB ONLY
HAS 2 KNUCKLES



THUMB WRAPS
AROUND FINGERS

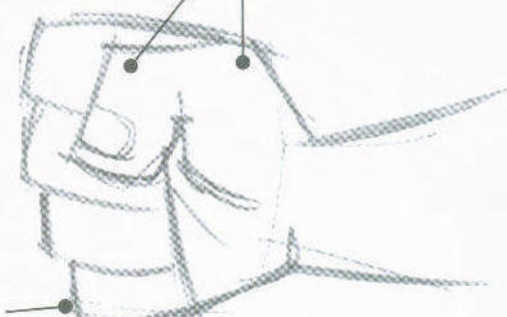
THERE'S A SWIRLING
PATTERN OF WRINKLES
RADIATING OUT FROM
THE SPIRAL



1ST KNUCKLES

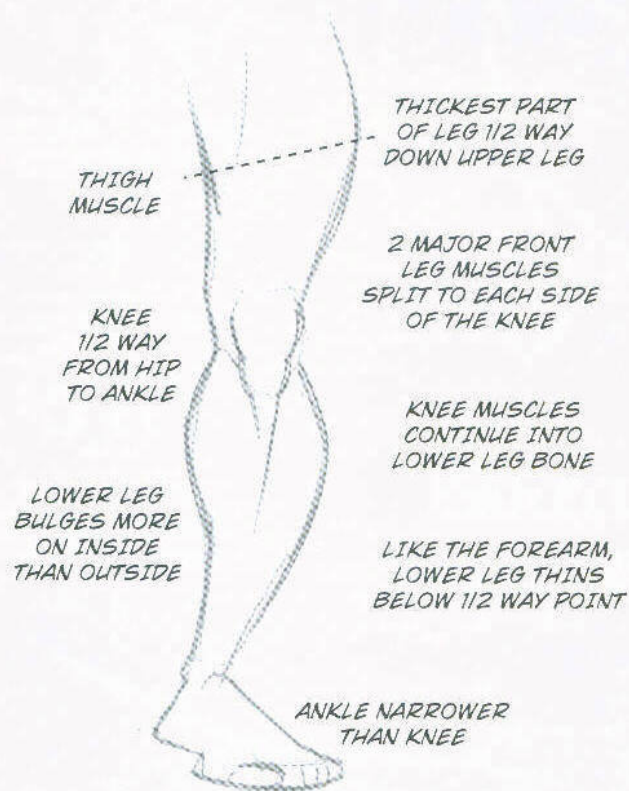
2ND KNUCKLES

3RD KNUCKLES



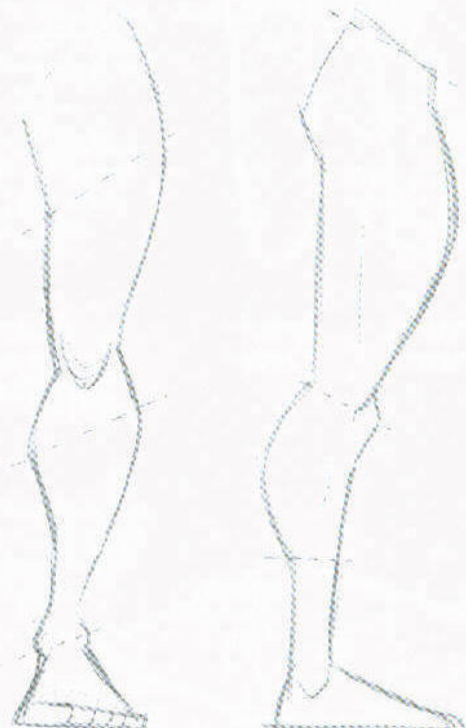
THE LEGS

BASIC FORMS AND PROPORTIONS

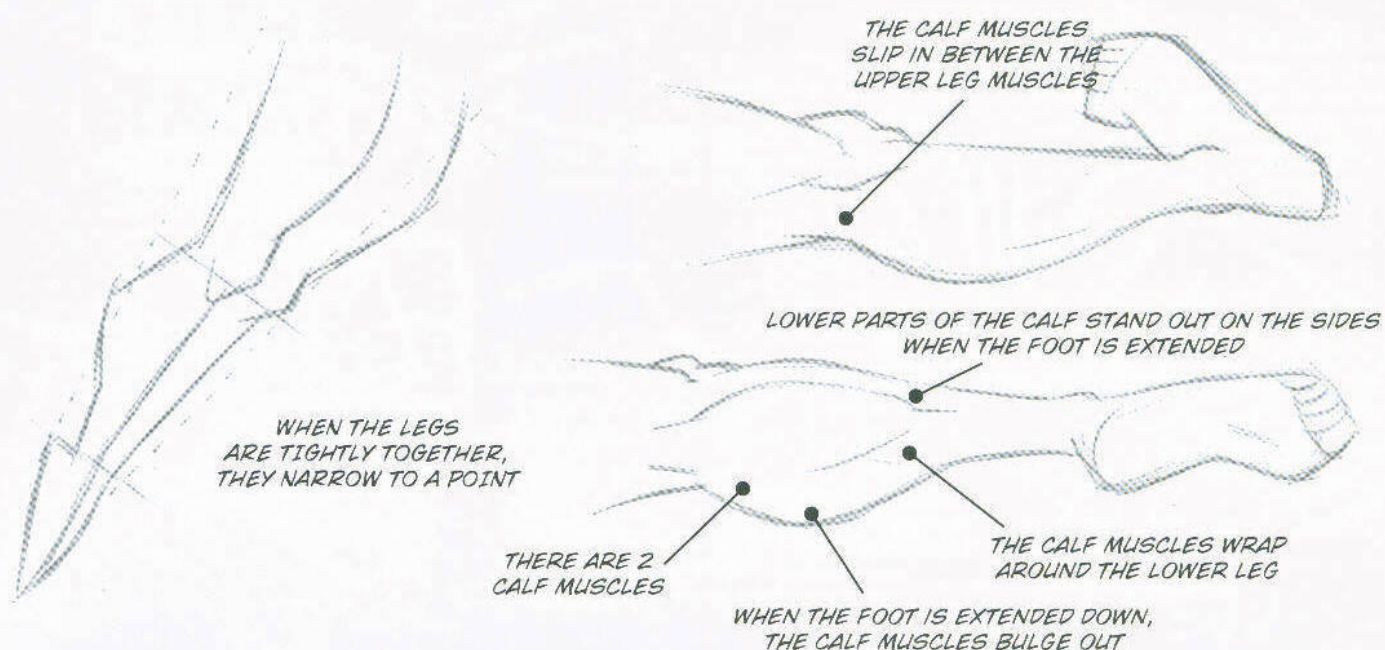


OUTER PARTS OF LEG ARE HIGHER THAN INNER PARTS

LIKE THE ARMS, THE LEGS ARE AN ALTERNATING COMBINATION OF STRAIGHT AND CURVED LINES

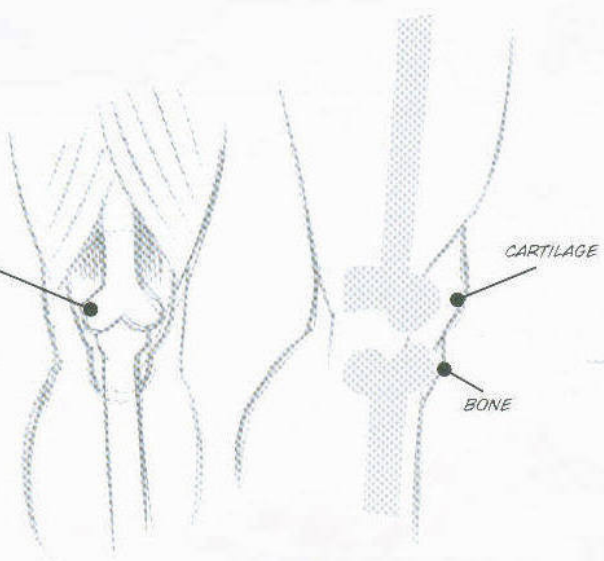


LOWER LEGS



KNEES

THE TOP PART OF THE KNEE IS CARTILAGE, THE BOTTOM PART IS THE TOP OF A LEG BONE



THE BENT KNEE IS SQUARED OFF, BUT NOW THE CARTILAGE IS LOWER AND THE BOTTOM BONE IS HIDDEN; HERE THE UPPER BUMP IS THE BOTTOM OF THE UPPER LEG BONE

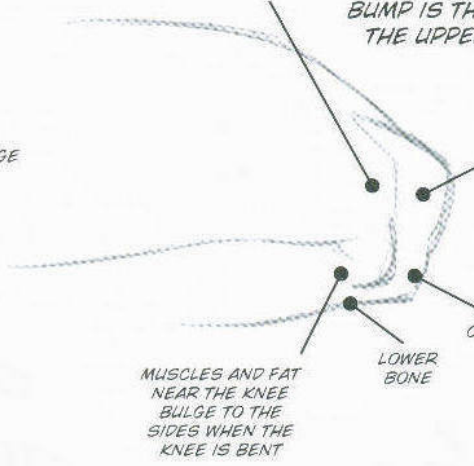
THIS IS THE MUSCLE ENDING

UPPER BONE

CARTILAGE

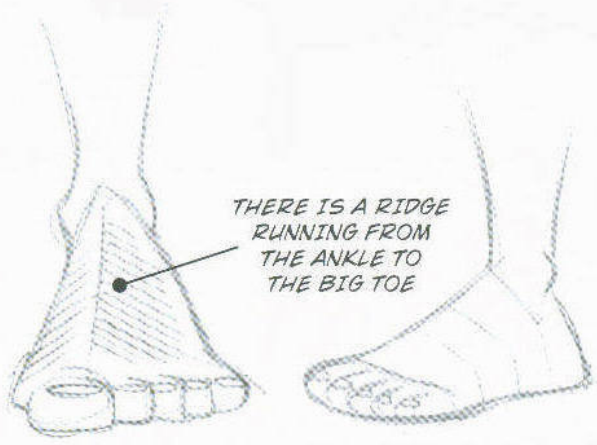
LOWER BONE

MUSCLES AND FAT NEAR THE KNEE BULGE TO THE SIDES WHEN THE KNEE IS BENT



FEET

THERE IS A RIDGE RUNNING FROM THE ANKLE TO THE BIG TOE



THE FRONT OF THE FOOT IS WIDER THAN THE HEEL

THE TOES ANGLE BACK

BALL

INSTEP

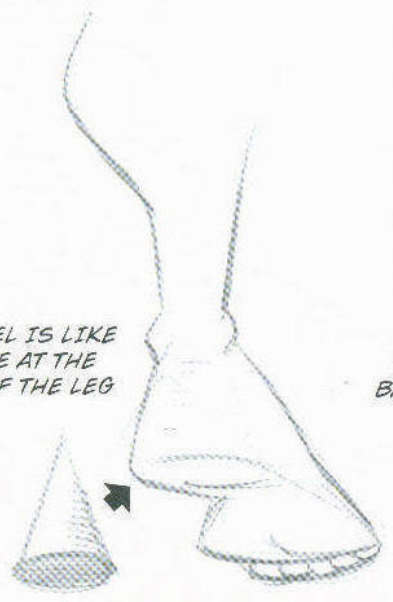
HEEL

SIMPLIFIED FOOT

THE INSTEP CURVES SHARPLY IN FROM TOE TO HEEL



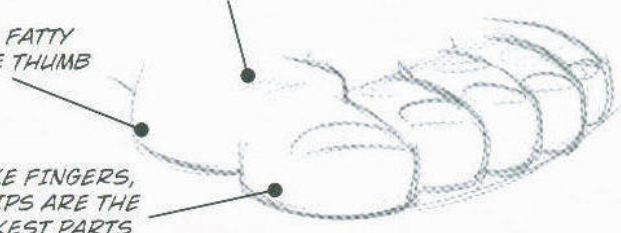
THE HEEL IS LIKE A CONE AT THE BASE OF THE LEG



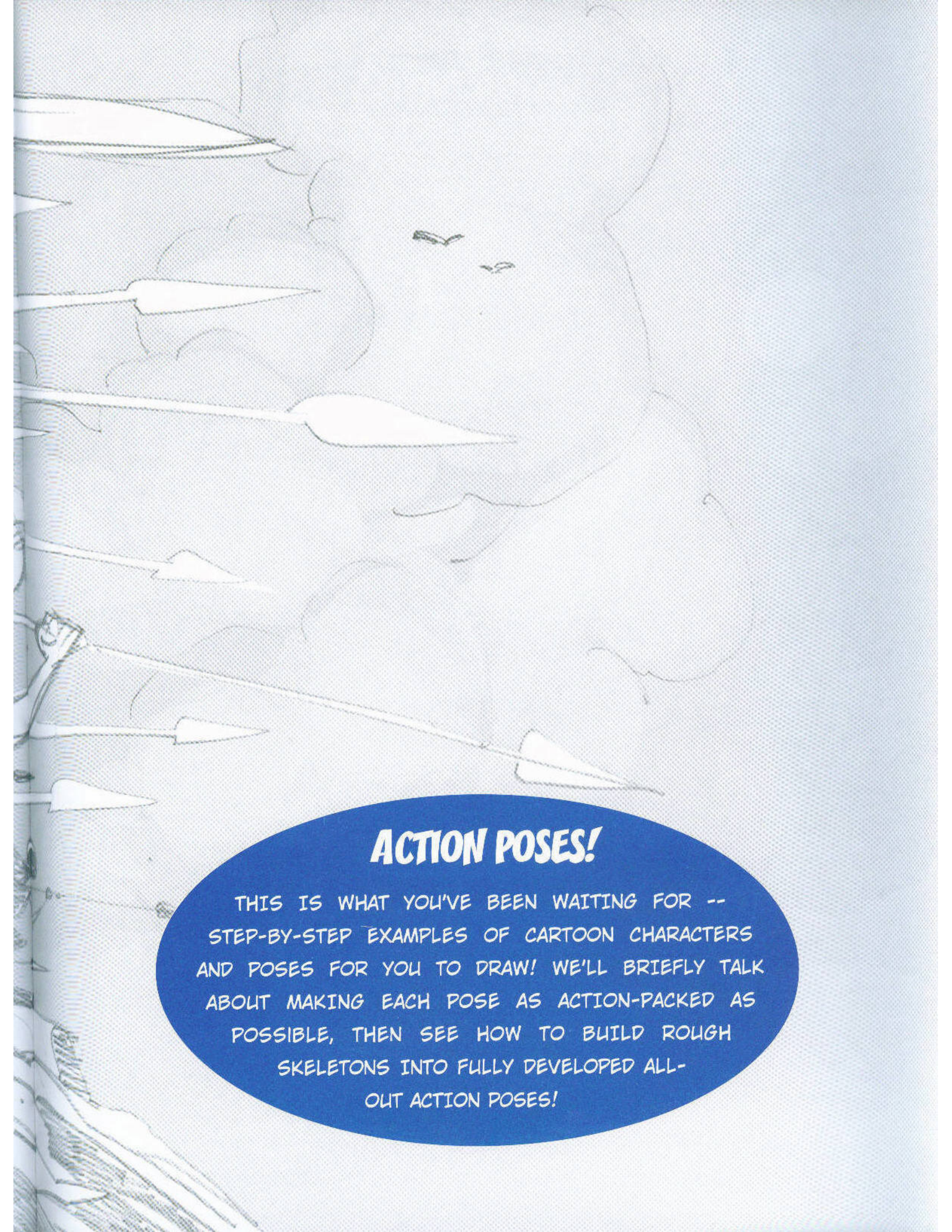
TOES ARE BLUNT AND SQUARED-OFF. LIKE FINGERS, THEY HAVE 3 JOINTS (EXCEPT THE BIG TOE) BUT THE FIRST KNUCKLES ARE HIDDEN

THE BIG TOE HAS A FATTY BASE, JUST LIKE THE THUMB

UNLIKE FINGERS, THE TIPS ARE THE THICKEST PARTS OF TOES







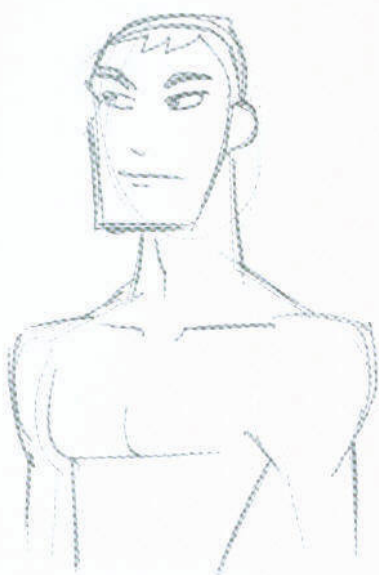
ACTION POSES!

THIS IS WHAT YOU'VE BEEN WAITING FOR --
STEP-BY-STEP EXAMPLES OF CARTOON CHARACTERS
AND POSES FOR YOU TO DRAW! WE'LL BRIEFLY TALK
ABOUT MAKING EACH POSE AS ACTION-PACKED AS
POSSIBLE, THEN SEE HOW TO BUILD ROUGH
SKELETONS INTO FULLY DEVELOPED ALL-
OUT ACTION POSES!

ACTION BASICS

BEFORE WE START DRAWING POSES, HERE ARE SUGGESTIONS FOR GETTING THE MOST DRAMA OUT OF YOUR DRAWINGS. BY CHANGING YOUR POINT OF VIEW TO LOOK AT THE SCENE FROM ABOVE (OR BELOW, OR "OVER-THE-SHOULDER"), OR EXAGGERATING A CHARACTER'S STANCE OR MUSCLE TENSION, YOU CAN ADD A GREATER SENSE OF ACTION TO YOUR ACTION SCENES!

CHANGING VIEWS



EXAMPLE 1

THIS CHARACTER IS LOOKING AT SOMETHING OFF THE PAGE. SINCE HIS BODY IS SO STATIC, WE CAN'T TELL IF HE'S LOOKING AT A MONSTER OR A JAR OF MAYONNAISE



EXAMPLE 2

BY TURNING HIS HEAD IN A DIFFERENT DIRECTION THAN HIS BODY, YOU SUGGEST THAT THIS CHARACTER HAS STOPPED WHAT HE WAS DOING TO LOOK AT THE SOMETHING OFF THE PAGE. SO WHATEVER IT IS, WE NOW KNOW THAT IT IS INTERESTING ENOUGH TO GRAB THIS GUY'S ATTENTION



EXAMPLE 3

THIS IS JUST A MORE EXTREME VERSION OF POSE 2. HIS OVER-THE-SHOULDER LOOK SUGGESTS THAT THE OFF-PAGE "SOMETHING" IS RIGHT BEHIND HIM... READY TO STRIKE!

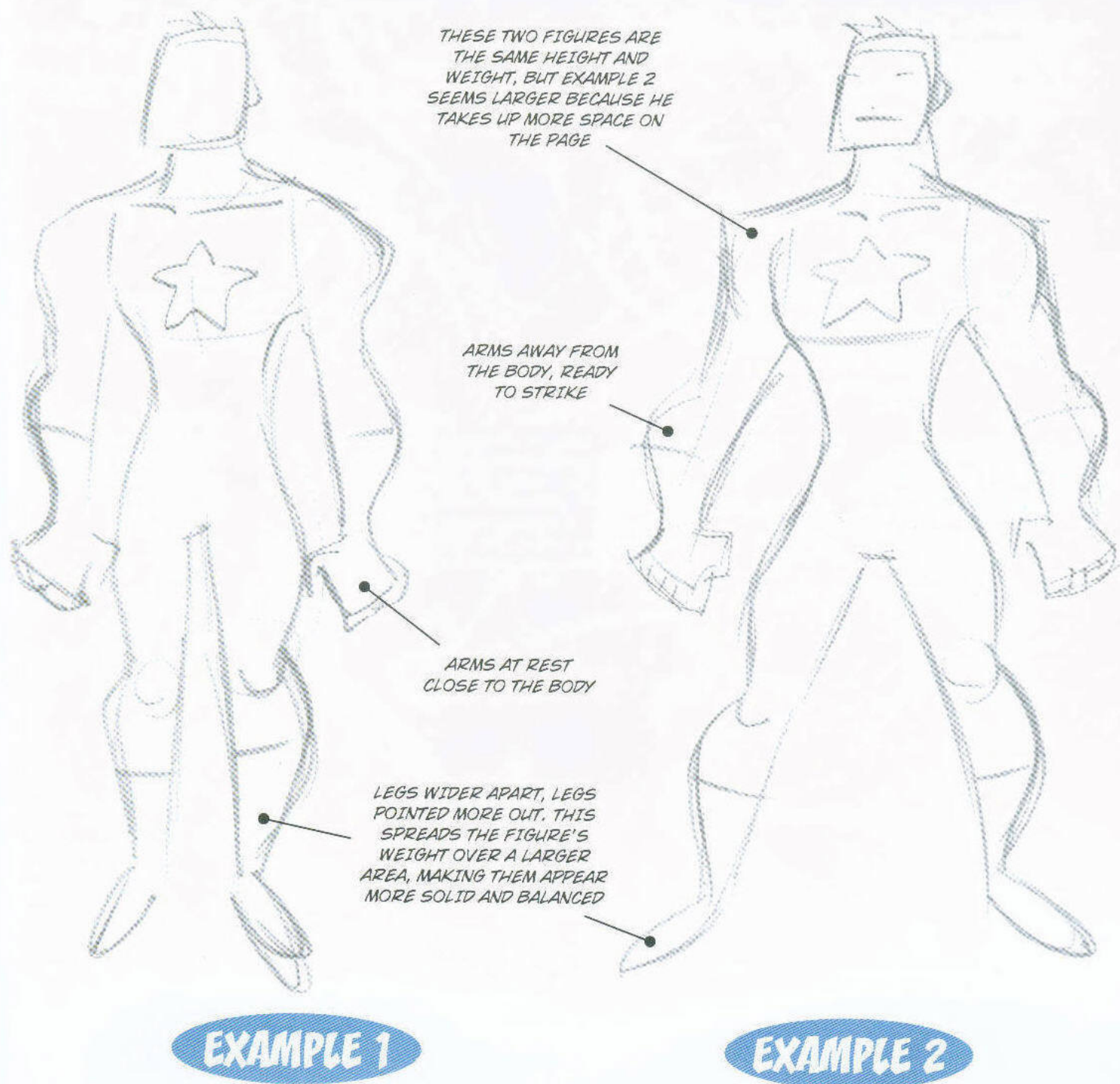


IN THESE FINAL TWO EXAMPLES YOU CAN SEE HOW LOOKING UP OR DOWN AT THE FIGURE OFTEN MAKES THE SCENE/POSE LOOK MORE DRAMATIC



EXAGGERATED STANCE

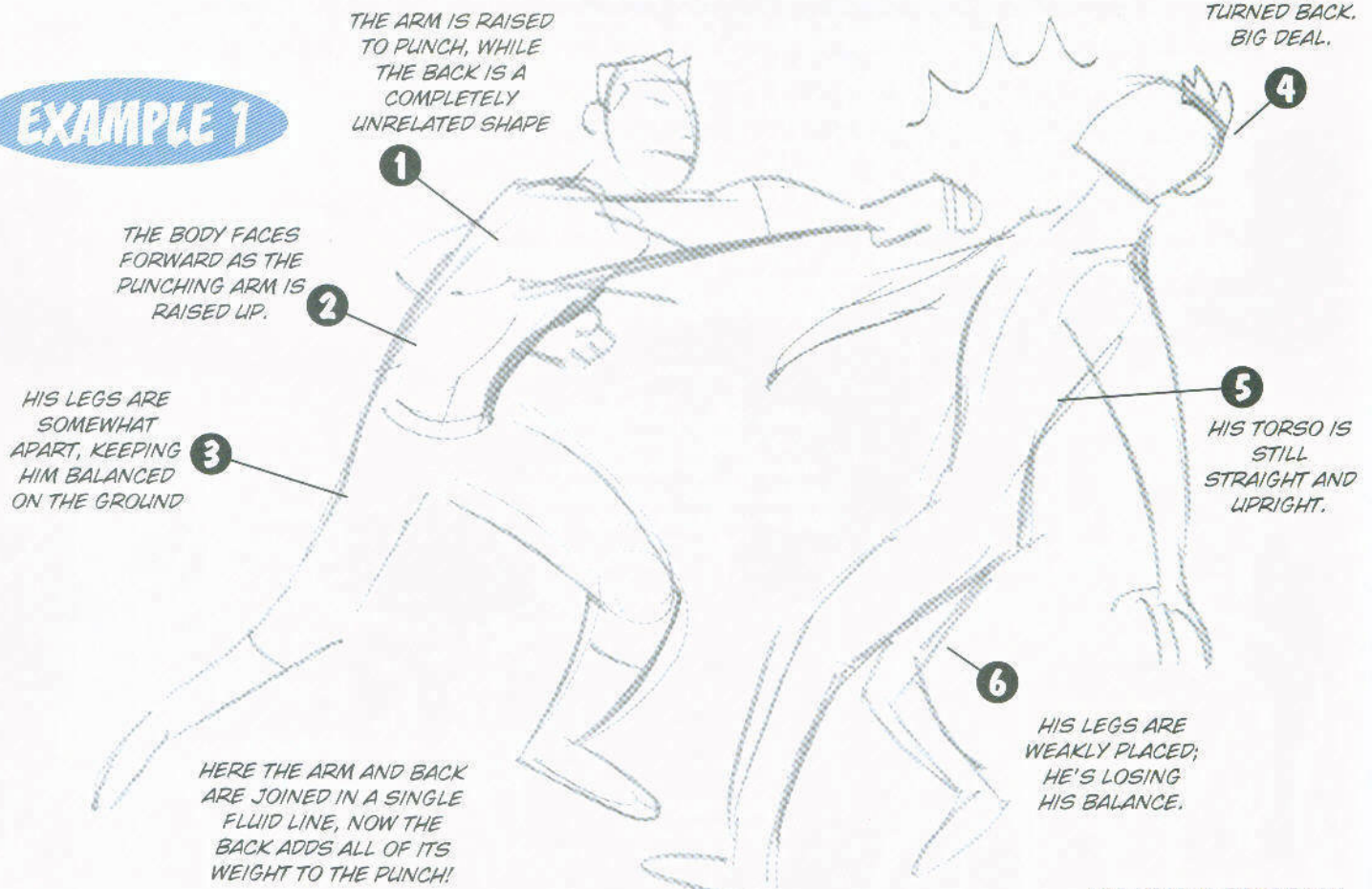
SOMETIMES THE EASIEST WAY TO PUMP UP THE ACTION IN FIGURES IS TO EXAGGERATE THEIR STANCE OR MOTION -- IF THEY ARE STANDING, THEIR LEGS AND ARMS COULD BE FARTHER APART FROM THE BODY, IF THEY ARE WALKING, THEY COULD TAKE LONGER STEPS AND SWING THEIR ARMS OUT IN FRONT AND BACK OF THEM. BY TAKING UP EXTRA SPACE, SUCH FIGURES WILL DOMINATE A PAGE AND OVERWHELM OTHER FIGURES. THEY WILL ALSO LOOK MORE SOLIDLY BALANCED AND GROUNDED, WHICH MAKES THEM LOOK STRONGER.



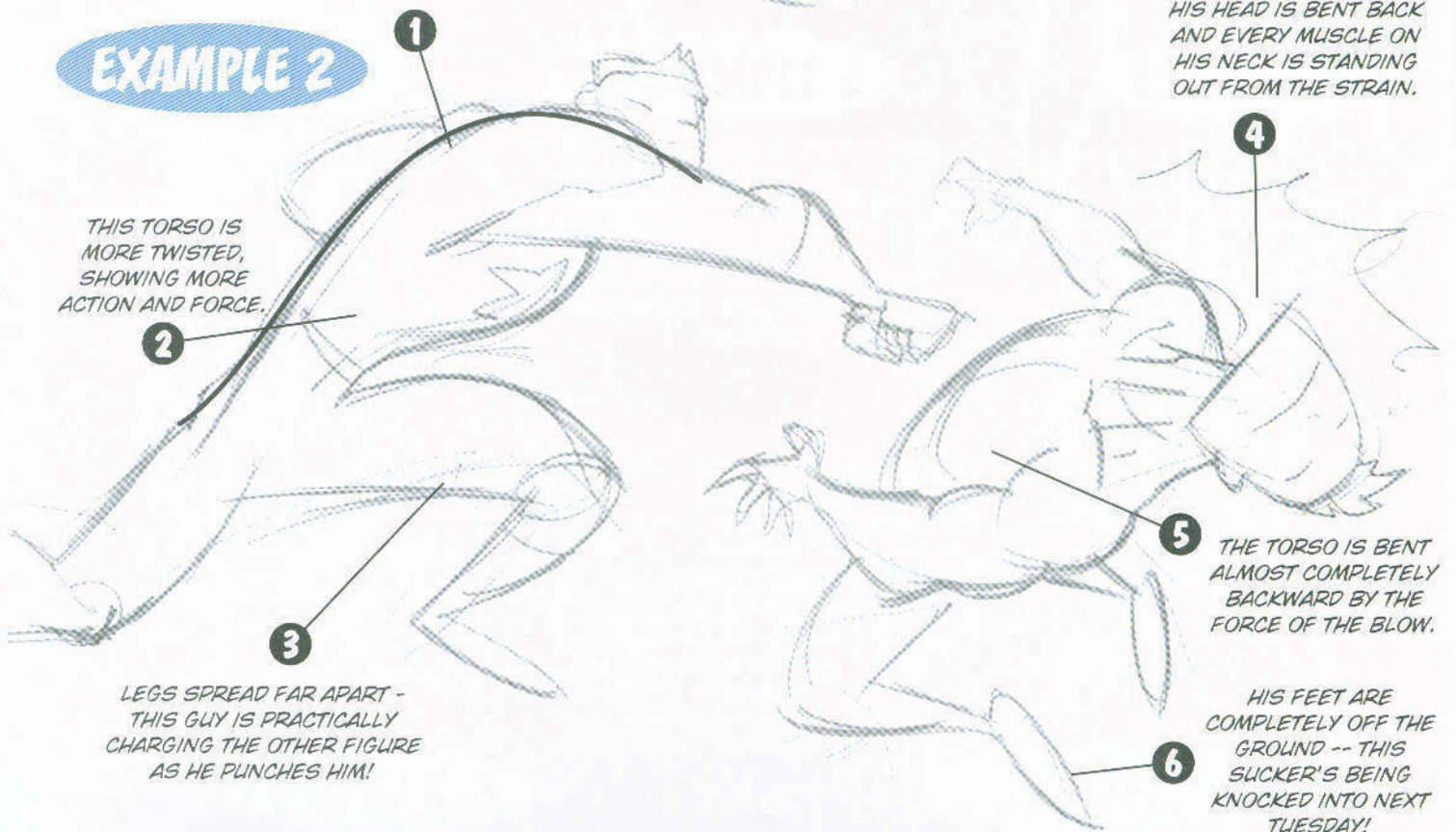
EXAGGERATED ACTION

LOOK AT THE DIFFERENCE BETWEEN A PUNCH AND AN **ACTION** PUNCH!

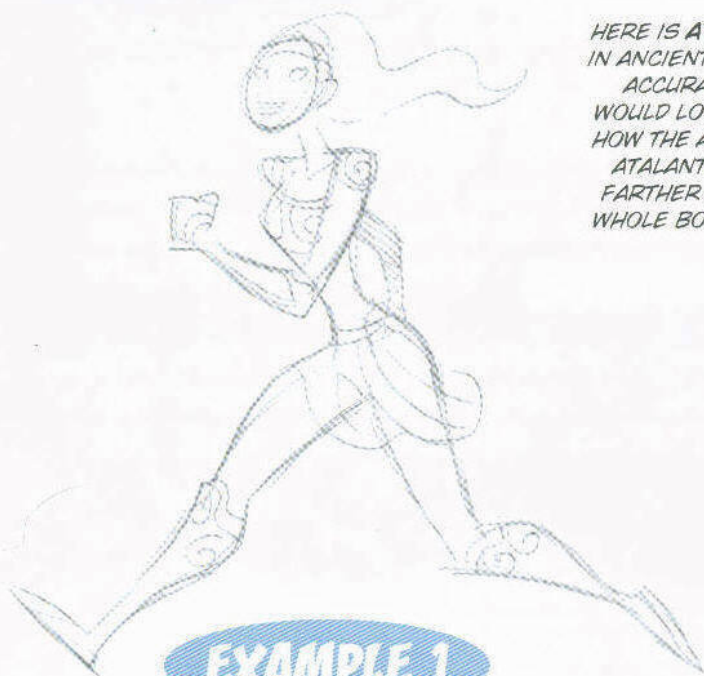
EXAMPLE 1



EXAMPLE 2



HERE IS ATALANTA, THE FASTEST RUNNER IN ANCIENT GREECE. EXAMPLE 1 IS WHAT AN ACCURATE PHOTO OF HER MOVEMENT WOULD LOOK LIKE, BUT EXAMPLE 2 SHOWS HOW THE ACTION ACTUALLY FEELS TO BOTH ATALANTA AND THE VIEWER. LIMBS ARE FARTHER AWAY FROM THE BODY AND THE WHOLE BODY IS LEANING INTO HER MOTION



EXAMPLE 1



EXAMPLE 2

RED RAZOR MAY LOOK A LITTLE SURPRISED IN EXAMPLE 1, BUT IN EXAMPLE 2 YOU CAN FEEL HIS SURPRISE FROM A MILE AWAY! ONCE AGAIN, THE LIMBS ARE FARTHER AWAY FROM THE TORSO; AND THERE IS MORE TENSION BETWEEN THE TORSO FACING ONE WAY AND THE NECK AND HEAD TWISTING IN ANOTHER



EXAMPLE 1



EXAMPLE 2

A FEW MORE HINTS

NOW THAT YOU KNOW THE ACTION BASICS, HERE ARE SOME TIPS FOR MAKING YOUR FIGURES LOOK SOLID USING **FORESHORTENING**, **OVERLAPPING**, AND **CONTOURS**.

FORESHORTENING

FORESHORTENING IS A TRICK TO MAKE OBJECTS LOOK LIKE THEY ARE RELATIVELY NEAR OR FAR FROM YOU. IT ALSO HELPS TO SHOW THE **VOLUME** OF AN OBJECT -- THE SURFACE CURVES THAT MAKE THE OBJECT SEEM TO TAKE UP SPACE.

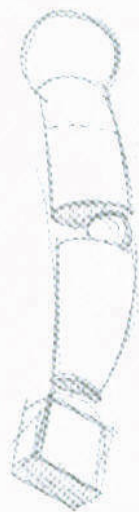


HERE ARE TWO VIEWS OF THE SAME CAN. AS ITS TOP IS TURNED TOWARD YOU, MORE OF THE TOP AND LESS OF THE SIDE IS VISIBLE. AT THE SAME TIME, THE SURFACE CURVE OF THE CAN BECOMES MORE ROUNDED AND OBVIOUS, AND ANY IMAGES OR FLAT OBJECTS ON THE SIDE OF THE CAN WILL ALSO LOOK MORE CURVED.



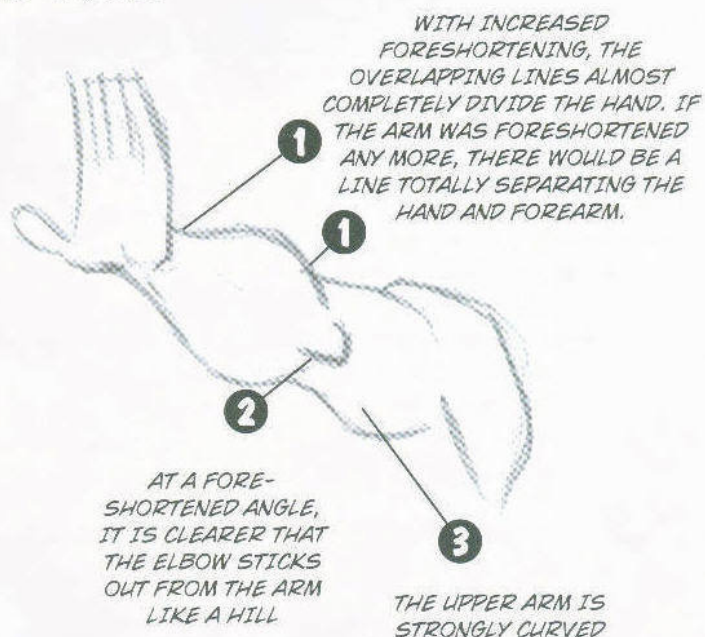
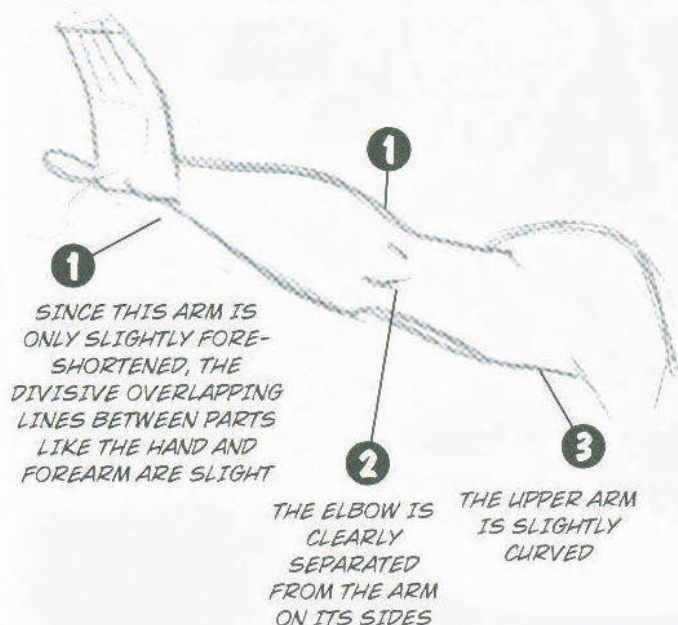
OF COURSE, YOU DIDN'T BUY THIS BOOK TO DRAW CANS! BUT YOU CAN "BUILD" BODY PARTS OUT OF BASIC SHAPES LIKE TUBES AND SPHERES. THIS IS A GREAT WAY TO WORK OUT THE FORESHORTENING OF LIMBS, ETC.

IT'S JUST A SMALL STEP TO CHANGE BASIC SHAPES INTO THE MORE COMPLEX SHAPES OF THE BODY. JUST REMEMBER THAT LINES GET SHORTER AND CURVES MORE PRONOUNCED AS AN OBJECT IS FORESHORTENED. THE NEXT STEP TO MAKING A FORESHORTENED OBJECT LOOK BELIEVABLY ROUND IS OVERLAPPING LINES, LIKE THOSE ON THE FORESHORTENED ARM BELOW.



OVERLAPPING

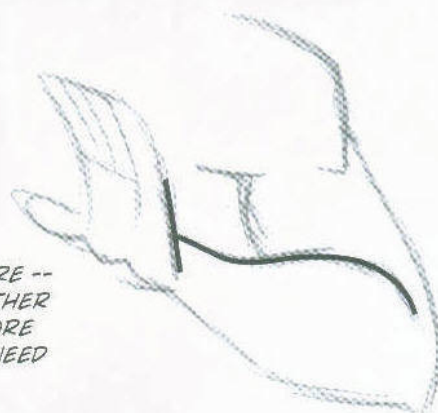
OVERLAPPING LINES ON A DRAWING SHOW WHAT OBJECTS ARE IN FRONT OF OTHERS. THEY ALSO HELP TO SHOW THE SURFACE CURVE OF AN OBJECT. OVERLAPPING LINES ARE MOST OFTEN FOUND AT THE PARTS OF THE BODY THAT, ON THE PREVIOUS PAGE, WERE SHOWN AS THE JOINTS BETWEEN THE DIFFERENT TUBES AND CUBES AND SPHERES OF THE FORESHORTENED ARM. THE MORE FORESHORTENED AN OBJECT IS, THE MORE OVERLAPPING LINES WILL DIVIDE IT FROM ITS NEIGHBORING PARTS.



OVERLAPPING IS ALSO ESSENTIAL WHEN OBJECTS ARE PRESSED TOGETHER -- AFTER ALL, ALMOST NOTHING LINES UP PERFECTLY IN NATURE, SO SOMETHING HAS TO BE CLOSER OR FARTHER, HIGHER OR LOWER ETC. THIS SORT OF OVERLAPPING IS WHAT WE DRAW FOR MUSCLE BULGES AND CREASES IN BODY PARTS.



NOTHING COMPLICATED HERE -- THE MORE PRESSED TOGETHER BODY PARTS ARE, THE MORE OVERLAPPING LINES YOU NEED



SO ENOUGH WITH THE SMALL TALK -- IT'S TIME TO DRAW!

WALK 1

1 THE FIRST STEP IN DRAWING A POSE IS ALMOST ALWAYS DRAWING THE NECK/SPINE LINE. THIS ESTABLISHES THE OVERALL CURVE AND DIRECTION OF THE BODY

2 THE NEXT STEP IS TO MARK OFF THE SHOULDER AND HIP LINES. THIS WILL ESTABLISH HOW WIDE YOUR FIGURE WILL BE. BUT MORE IMPORTANTLY, THESE LINES SHOW HOW THE TORSO IS TWISTING AS IT MOVES. REMEMBER, THE SHOULDER AND HIP LINES STICK DIRECTLY OUT FROM THE SPINE WHERE THEY CONNECT (SEE PAGES 44-45)

4 DRAW SLIGHTLY CURVED

3 ADD THE HEAD (ABOUT $\frac{1}{2}$ OR $\frac{1}{3}$ AS WIDE AS THE SHOULDERS). REMEMBER THAT THE SPINE CONNECTS NEAR THE BACK OF THE HEAD

5 THE FEMALE CHEST AND HIPS ARE ROUGHLY THE SAME WIDTH AND HEIGHT. THE CHEST TAKES UP THE TOP $\frac{1}{3}$ OF THE TORSO AND THE PELVIS TAKES UP THE BOTTOM $\frac{1}{3}$ (BUT REMEMBER -- THESE MEASUREMENTS ARE VERY APPROXIMATE!)

6 REMEMBER THAT THE ARMS ARE SHORTER THAN THE LEGS. BOTH ARMS ARE BENT FORWARD SLIGHTLY WHEN THEY ARE RELAXED

7 HELLO, PERSPECTIVE! WE CAN SKIP THE DETAILS OF PERSPECTIVE. JUST REMEMBER: WHEN SOMETHING IS CLOSE TO YOU, IT LOOKS BIG, WHEN IT IS FAR AWAY, IT LOOKS SMALLER. THAT IS WHY THE REAR LEG IS NOT AS LONG

STEP 1

1 MARK THE V-LINE AND EYE LINE OF THE HEAD TO SHOW WHICH WAY THE HEAD IS FACING.

2 NOW ADD A CURVED LINE TO SHOW THE COLLARBONES

3 MAKE A CURVED LINE TO SHOW THE CHEST COMING FORWARD FROM THE SPINE

4 MARK THE WAIST AT THE TOP OF THE PELVIS, $\frac{1}{2}$ AS WIDE AS THE HIP LINE. DRAW LINES TO CONNECT THE TORSO TO THE WAIST

THIS IS NOT A STEP -- JUST SOME USEFUL INFO TO REMEMBER BEFORE YOU GO ON.

REMEMBER THAT THE HEAD, CHEST, AND PELVIS ALL STICK OUT IN FRONT OF THE SPINE. ALSO REMEMBER THAT THE BASE OF THE NECK AND THE WAIST ARE BOTH THICK, CIRCULAR PLANES

THE BACK OF THE RIB CAGE IS FLATTENED, THE FRONT IS CURVED

THE ARM SOCKETS ARE ABOUT $\frac{1}{3}$ THE HEIGHT OF THE CHEST

BECAUSE THE CHEST CURVES FORWARD, THIS LINE IS BENT IN LESS THAN THE ONE AT THE BACK OF THE CHEST

THE BOTTOM OF THE PELVIS IS TWO HOLLOW SOCKETS THAT THE LEGS FIT INTO

STEP 2

DRAW THE NECK, ABOUT 1/2 THE WIDTH OF THE HEAD. THE BACK OF THE NECK IS AT THE BACK OF THE TORSO, BUT THE FRONT DOES NOT COME ALL THE WAY OUT TO THE COLLARBONES

THE SHOULDER IS A SMALL BALL/CIRCLE 1/2 WAY IN THE SOCKET. THE ARM IS USUALLY AS THICK AS THE SHOULDER, OR SMALLER.

THE HIP CONTINUES INTO THE LEG IN A SMOOTH CURVE. SINCE THE LEG IS COMING FORWARD, ITS TOP IS CURVED LIKE THE WAIST. (THE MORE THE LEG IS COMING FORWARD, THE MORE ROUND THE CURVE IS -- COMPARE THE FORWARD LEG TO THE REAR LEG)

THE BOTTOM OF THE ARM TOUCHES THE TORSO DIRECTLY

SEPARATE THE LEG INTO THE THIGH AND CALVES (TOP AND BOTTOM). REMEMBER THAT ON EVERY LIMB OR BODY PART, ONE SIDE (USUALLY THE OUTER SIDE) IS MORE CURVED THAN THE OTHER

THE CURVE OF THE WAIST SHOWS THAT THE CHEST IS SLIGHTLY IN FRONT OF THE PELVIS -- A CURVE ALWAYS BENDS AROUND THE PART THAT IS CLOSER

A SIMPLE FLAT BLOCK SUGGESTS THE SIZE AND DIRECTION OF THE FEET. (AND OF COURSE, THE FOOT THAT IS NEARER IS LARGER)

NEXT, ADD THE SMALL DETAILS LIKE THE COLLARBONE AND THE HAIR

STEP 3

FINALLY, IT IS TIME TO ADD THE LAST DETAILS! FIRST, YOU WANT TO EXAGGERATE SHAPES AND CURVES THAT SHOW MOTION LIKE THE SHOULDER THAT SWINGS FORWARD, IN CONTRAST TO THE HIP THAT IS CARRYING THE WEIGHT OF THE FORWARD FOOT

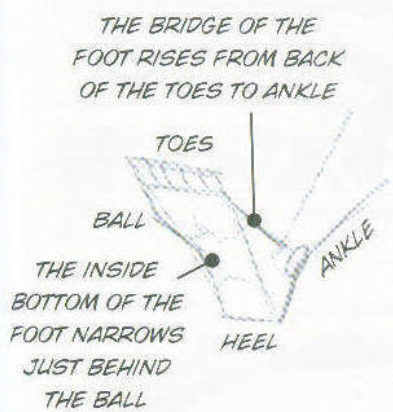
THE CURVES OF THE SWIMSUIT HELP TO SHOW THE VOLUMES OF THE FIGURE

THE KNEE SITS IN FRONT OF THE LEG

CURVES ARE ONE WAY TO SHOW ONE PART OF THE BODY IS IN FRONT OF ANOTHER. YOU CAN ALSO USE OVERLAPPING LINES

SO HERE YOU HAVE ANGELA, HAPPY AND RELAXED AFTER A LONG DAY OF SURFING.

STEP 4



FOOT DETAILS

WALK 2

IN THIS POSE, YOU'LL SEE HOW CHANGING THE ANGLE OF THE SHOULDERS, NECK ETC. CAN CHANGE THE ATTITUDE OF A CHARACTER. THIS POSE IS VERY SIMILAR TO WALK 1, BUT A FEW CHANGES REVEAL A COMPLETELY DIFFERENT PERSONALITY!

NOW ADD THE SHOULDER AND HIP LINES. FOR THIS MALE FIGURE, THE HIPS ARE ABOUT HALF THE WIDTH OF THE SHOULDERS

MAKING THE SHOULDERS AND HIPS SO NEATLY PARALLEL MAKES THE FIGURE LOOK STIFF. USUALLY THAT'S A BAD THING, BUT WE WANT THIS PARTICULAR POSE TO LOOK STIFF AND TENSE

DRAW THE LEGS. THEY ARE SLIGHTLY CURVED LIKE WALK 1, BUT SPREAD OUT MUCH FURTHER, SUGGESTING A MORE AGGRESSIVE WALK

START WITH A FORWARD LEANING SPINE

FILL OUT THE CHEST AND HIPS, ADD THE HEAD. SINCE THE NECK IS STICKING FORWARD, REMEMBER THAT THE NECK DOES NOT CONNECT TO THE BOTTOM OF THE HEAD, BUT TO THE REAR

DRAW THE ARMS. SINCE THIS FIGURE IS TENSE, THE ARMS ARE NOT SWINGING FREELY, BUT HANGING DOWN WITH THE ELBOWS OUT -- LIKE A MAD GORILLA!

STEP 1

MARK THE V-LINE AND EYE LINE OF THE HEAD, TO SHOW WHICH WAY THE HEAD IS FACING

NOW ADD A CURVED LINE TO SHOW THE CLAVICLES, AND ANOTHER TO SHOW THE TOP OF THE TORSO

MAKE A CURVED LINE TO SHOW THE CHEST COMING FORWARD FROM THE SPINE. ALSO MARK OFF THE BOTTOM OF THE CHEST (THE CHEST IS THE TOP THIRD OF THE TORSO)

MARK THE WAIST AT THE TOP OF THE PELVIS, ABOUT AS WIDE AS THE HIP LINE.

DRAW LINES TO CONNECT THE TORSO TO THE WAIST

THE NECK IS SO THICK THAT IT BULGES OUT. IT ALSO COMES DOWN TO THE CLAVICLES IN FRONT

FOR THIS MUSCULAR FELLOW, MAKE THE SHOULDERS AS DEEP AS THE CHEST

THE ARMS ARE SLIGHTLY THINNER THAN THE SHOULDER. THEY NARROW DOWN TO OVERSIZED, SQUARED-OFF HANDS. NOTE THAT EVEN WHEN THE ARMS ARE STRAIGHT AND STIFF, THEY STILL HAVE A LITTLE CURVE TO THEM

THE CALVES AND FEET ARE EXAGGERATED TO SHOW THE ENERGY OF THE WALK. ON EACH BODY PART, ONE SIDE IS ALWAYS MORE CURVED THAN THE OTHER

STEP 2

THIS IS NOT A STEP -- BUT KNOWING WHEN AND WHERE MUSCLES STAND OUT AFFECTS WHAT DETAILS YOU DRAW IN STEP 3.

COLLAR BONES CONNECT TO THE EDGE OF THE SHOULDER MUSCLES

KNEE STICKS OUT IN FRONT OF LEG

SHOULDER MUSCLES WRAP AROUND THE FRONT AND BACK OF THE TRAP MUSCLE

BICEPS TUCK INTO THE FOREARM MUSCLES

WHEN THE LEG IS STRAIGHT, THE KNEE AND UPPER LEG MUSCLES STAND OUT SEPARATELY

THE OUTSIDE CALF MUSCLE ATTACHES TO THE KNEE BETWEEN THE FRONT AND BACK MUSCLES OF THE UPPER LEG

MUSCLES

SIMPLIFY AND EXAGGERATE IMPORTANT PARTS OF THE POSE, LIKE THE POWERFUL, STRAINED SWEEP OF THE NECK MUSCLES FROM THE SHOULDER.

THE TOP OF THE HAIR ECHOES THE LINE OF THE NECK MUSCLES

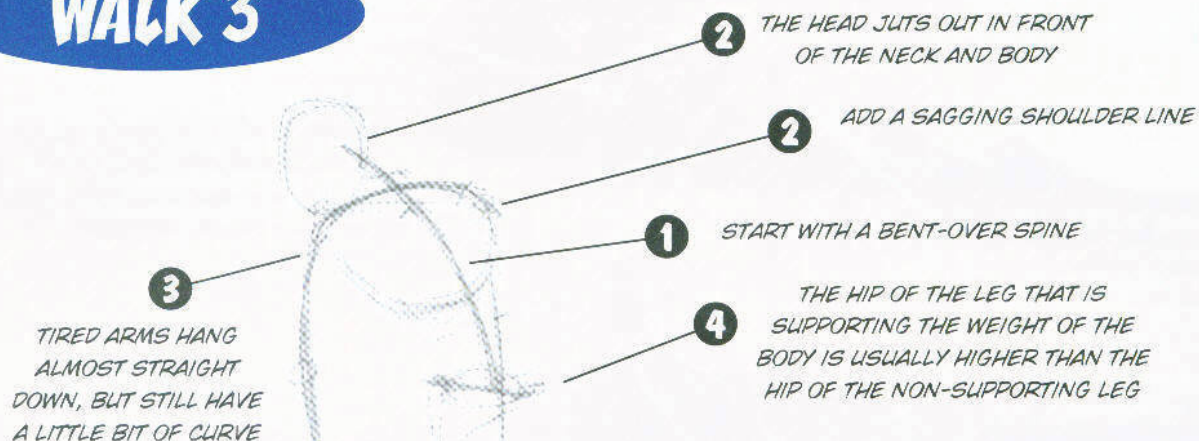
NEXT, ADD THE SMALL DETAILS LIKE THE NECK MUSCLES STRAINING NEXT TO THE COLLARBONE. (NOTICE HOW ONE OF THE MUSCLES ON THE SIDE OF THE NECK ACTUALLY COMES IN FRONT OF THE OTHER NECK MUSCLES)

CURVES ARE ONE WAY TO SHOW THAT ONE PART OF THE BODY IS IN FRONT OF ANOTHER. YOU CAN ALSO USE OVERLAPPING LINES

STEP 3

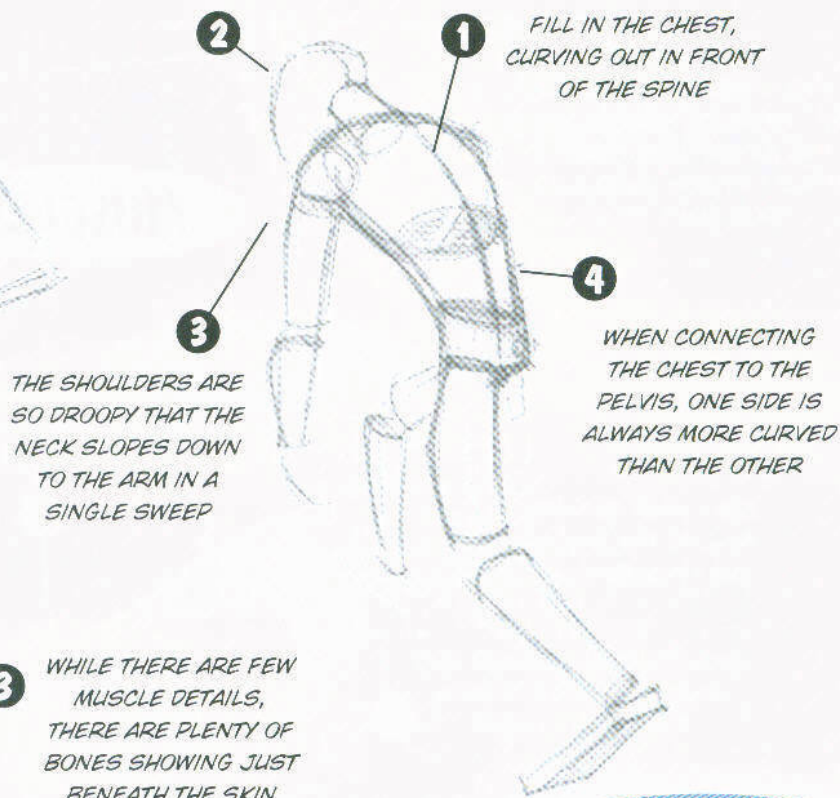
SO NOW YOU'VE DRAWN DEAN, WHO DID NOT HAVE A RELAXING DAY OF SURFING -- HE LOOKS MORE TENSE THAN EVER!

WALK 3

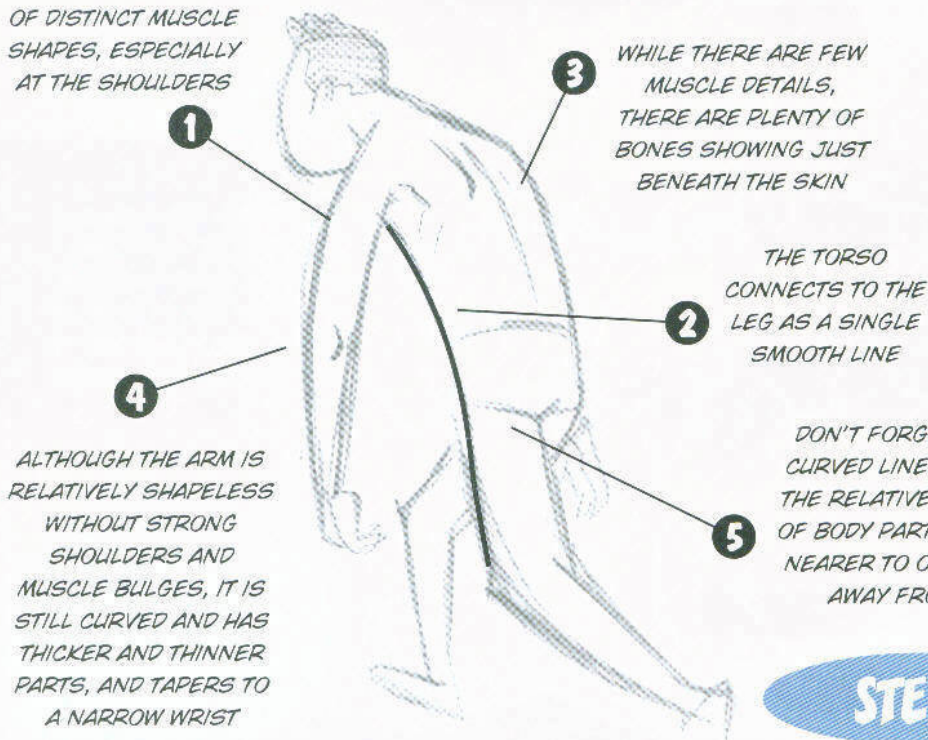


STEP 1

FILL OUT THE HEAD



THIS FIGURE'S SCRAWNINESS IS SHOWN BY THE LACK OF DISTINCT MUSCLE SHAPES, ESPECIALLY AT THE SHOULDERS



ALTHOUGH THE ARM IS RELATIVELY SHAPELESS WITHOUT STRONG SHOULDERS AND MUSCLE BULGES, IT IS STILL CURVED AND HAS THICKER AND THINNER PARTS, AND TAPERS TO A NARROW WRIST

STEP 2

STEP 3

DAVE WOULD HAVE HAD A NICE TIME SURFING IF HE HADN'T LOST HIS BOARD!

WALK 4

THE SHOULDER LINE
CURVES TO CONNECT THE
TWO ARMS IN A SINGLE
SWEEPING MOTION

2

1

START WITH A BENT-
OVER SPINE

3

A LARGER HEAD
SUGGESTS A
HEAVIER FIGURE

STEP 1

EVEN IF THEY DON'T SHOW IN THE
FINAL DRAWING, MARKING THE CURVES
THAT CONNECT BODY PARTS CAN BE
USEFUL FOR ESTABLISHING WHICH
PARTS ARE IN FRONT OF OTHERS

3

2

WHILE THE CHEST IS
AGAIN 1/3 OF THE TORSO,
THE PELVIS IS ALSO 1/3
AND IS CONNECTED WITH
THE GUT AS A SINGLE
SHAPE

ON THIS RAISED ARM, THE TOP OF
THE SHOULDER MUSCLE STANDS OUT
MORE THAN THE FRONT OR BOTTOM

1

THE ELBOWS AND KNEES
ARE ALMOST LOST IN THE
HEAVY SWEEP OF THE LIMBS

4

STEP 2

THIS FIGURE IS
HEAVY, BUT STILL
HAS SOME
DEFINITION BETWEEN
DIFFERENT BODY
PARTS LIKE THE
CHEST AND GUT

2

3

EVEN WITHOUT CURVED
MARKS, A WELL PLACED LINE
CAN SUGGEST WHICH SHAPES
ARE IN FRONT OF OTHERS

STEP 3

4

WHILE THIS FIGURE IS NOT
MUSCLE BOUND, THE ONE LEG
SUPPORTING THE ENTIRE BODY
IS UNDER A LOT OF STRAIN, SO
THE LEG MUSCLES AND KNEE
STAND OUT CLEARLY

AND WHILE
EVERYONE ELSE IS
BUSY SURFING, TONY
WALKED OFF WITH
THEIR SNACKS --
AGAIN!

RUN 1

A BENT FORWARD SPINE -- THIS FIGURE IS RUNNING HEADLONG INTO ACTION!

THIS FOREARM IS BENT TOWARDS YOU, AND SO LOOKS SHORTER THAN THE OTHER FOREARM

THE TORSO IS TWISTED SO THAT THE SHOULDERS ARE SIDE BY SIDE, WHILE THE LEFT HIP IS ALMOST COMPLETELY IN FRONT OF THE RIGHT HIP

WITH THE FIGURE BENT SLIGHTLY TOWARDS US, WE CAN SEE THE TOP OF THE TORSO AND SHOULDER AREA

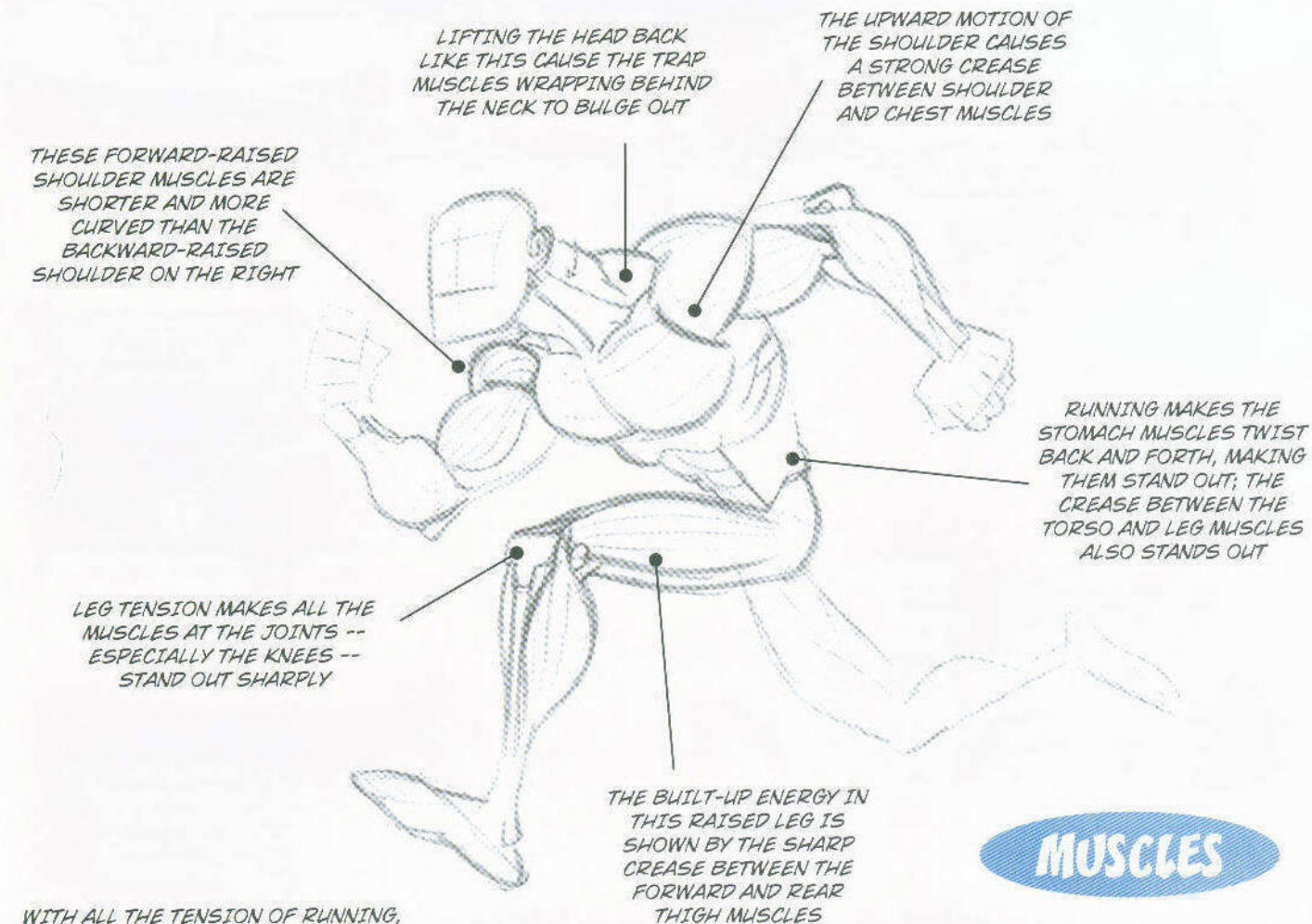
STEP 1

THE INNER SIDE OF THE FOREARM IS MORE CURVED THAN THE OUTER SIDE

THE ELBOW WILL BE ALMOST TOTALLY HIDDEN BY THE ANGLED FOREARM

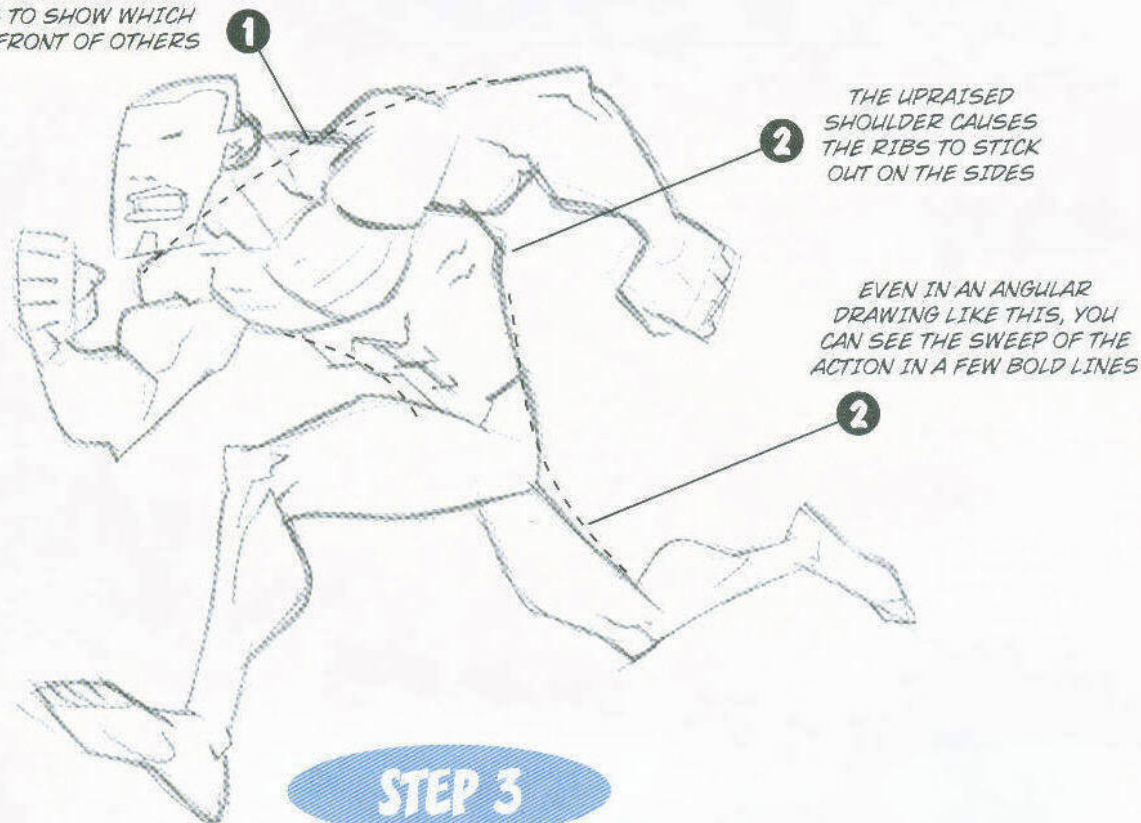
THANKS ONCE AGAIN TO THE MAGIC OF PERSPECTIVE, THE REAR LEG AND FOOT LOOK SMALLER

STEP 2



MUSCLES

WITH ALL THE TENSION OF RUNNING, ALMOST ALL THE MUSCLES OF THE BODY STAND OUT. DOUBLE-CHECK YOUR ANATOMY AND MAKE SURE YOU USE OVERLAPPING LINES TO SHOW WHICH BODY PARTS ARE IN FRONT OF OTHERS



STEP 3

RUN 2

THIS FOREARM IS BENT AWAY FROM YOU, AND SO LOOKS SHORTER THAN THE OTHER FOREARM

STEP 1

AT THIS ANGLE, THE CURVES OF THE FOREARM ARE MORE PRONOUNCED

THIS TORSO IS ALMOST IN PROFILE, SO THE V-LINE IS OFF TO THE SIDE

STEP 2

EVEN WHEN LEGS ARE SPREAD THIS FAR APART, THE LEG/HIP SOCKETS ALWAYS CURVE INWARD

REMEMBER TO USE OVERLAPPING LINES, ESPECIALLY WITH GROUPS OF FORESHORTENED SHAPES, TO CLARIFY WHICH SHAPES ARE IN FRONT OF OTHERS

AS ALWAYS, THE CURVES OF SOCKS AND OTHER CLOTHES HELP TO SHOW THE CURVES OF THE BODY

STEP 3

START WITH AN UPRIGHT SPINE

ONCE AGAIN, THE TORSO IS TWISTED, THIS TIME SO THAT ONE SHOULDER IS ALMOST COMPLETELY IN FRONT OF THE OTHER

THE LEGS FORM A LONG SWEEPING LINE

LIKE THE FOREARM, THIS PART OF THE LEG IS BENT AWAY AND FORESHORTENED

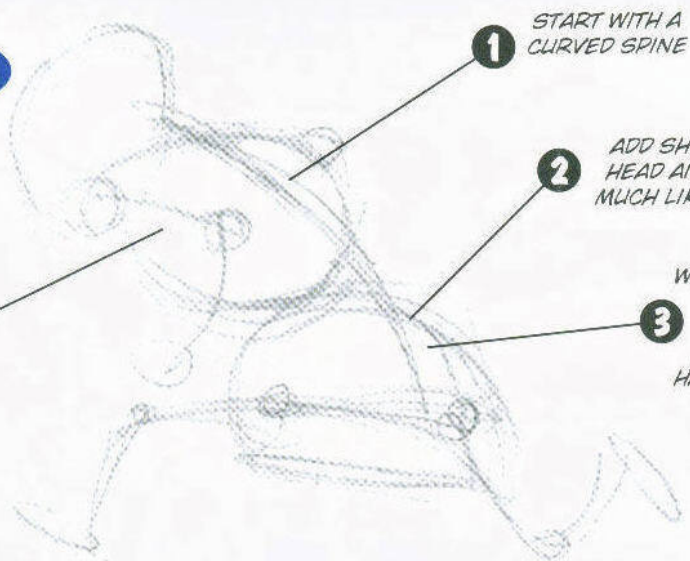
THE FEMALE SHOULDER IS SMALLER, ABOUT 1/3 SIZE OF CHEST. THE SHOULDER CONNECTS THE ARM TO THE TORSO WITHOUT STICKING OUT TOO MUCH ON ITS OWN

SHARPEN THE SHOULDER TO EMPHASIZE THAT THE TORSO IS ARCHED BACK

THE FORWARD LEG IS CREASED WHERE IT MEETS THE HIP AT A SHARP ANGLE, THE REAR LEG HAS NO SHARP ANGLE AND NO CREASE

RUN 3

IN THIS POSE, THE LIMBS ARE PARTICULARLY SHORT, PARTLY BECAUSE THE FIGURE IS STUMPY, PARTLY BECAUSE ALL OF HIS LIMBS ARE FORESHORTENED

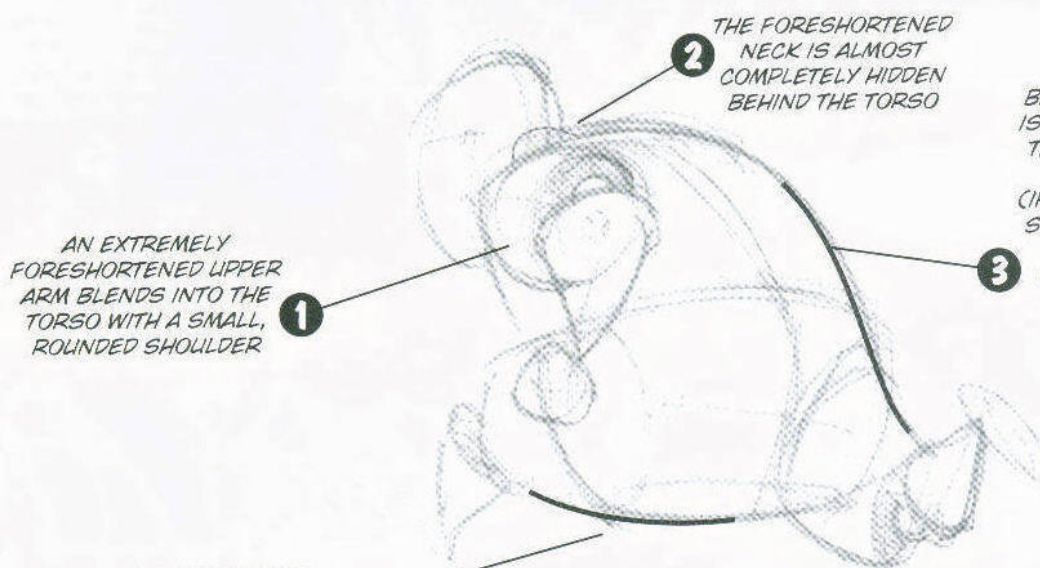


1 START WITH A CURVED SPINE

2 ADD SHOULDERS, HEAD AND PELVIS, MUCH LIKE WALK #3

3 WITH A ROTUND FIGURE LIKE THIS, THE PELVIS IS COMBINED WITH THE STOMACH, WITH A WAIST HALF-WAY DOWN THE TORSO

STEP 1



1 AN EXTREMELY FORESHORTENED UPPER ARM BLENDS INTO THE TORSO WITH A SMALL, ROUNDED SHOULDER

2 THE FORESHORTENED NECK IS ALMOST COMPLETELY HIDDEN BEHIND THE TORSO

3 BECAUSE THE BACK IS SO CURVED HERE, THE STOMACH LINE IS STRAIGHT (IF THIS FIGURE WAS STANDING UPRIGHT, THE OPPOSITE WOULD BE TRUE)

STEP 2

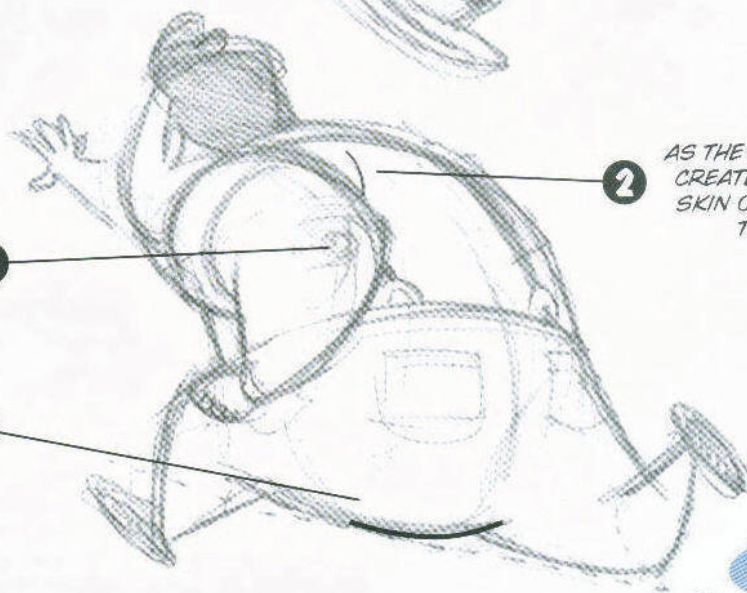
4 THE RUMP CURVES INTO THE LEG IN A SINGLE SWEEP



1 THE ELBOW ALMOST DISAPPEARS

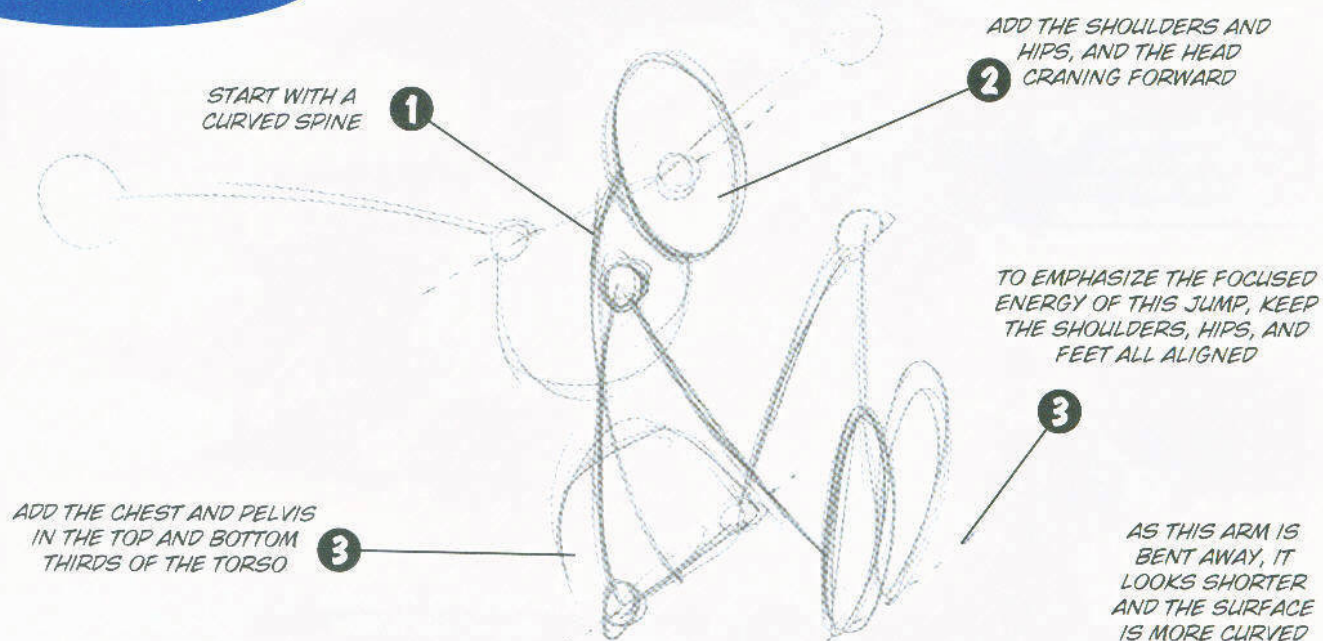
2 AS THE ARM PULLS BACK, IT CREATES CREASES IN THE SKIN OR CLOTHES BEHIND THE SHOULDER

2 ALTHOUGH THE RIGHT LEG KICKS BACK TOWARDS YOU, THE LEFT SIDE OF THE RUMP IS STILL NEARER THAN THE RIGHT SIDE, AND CURVES IN FRONT OF IT



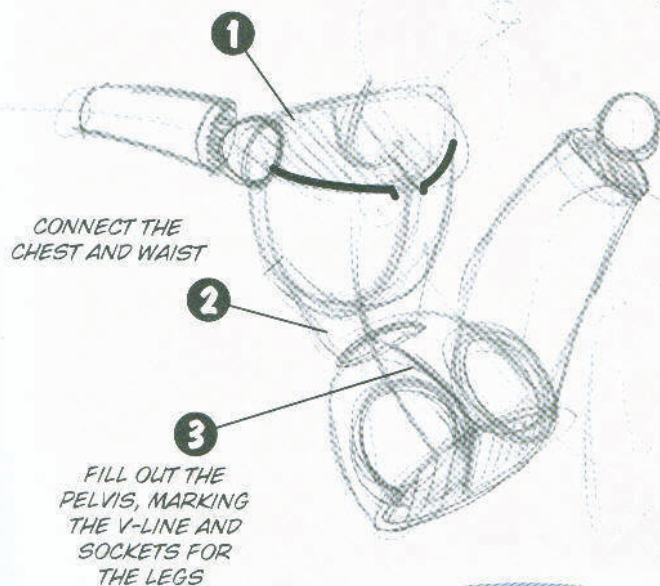
STEP 3

JUMP 1

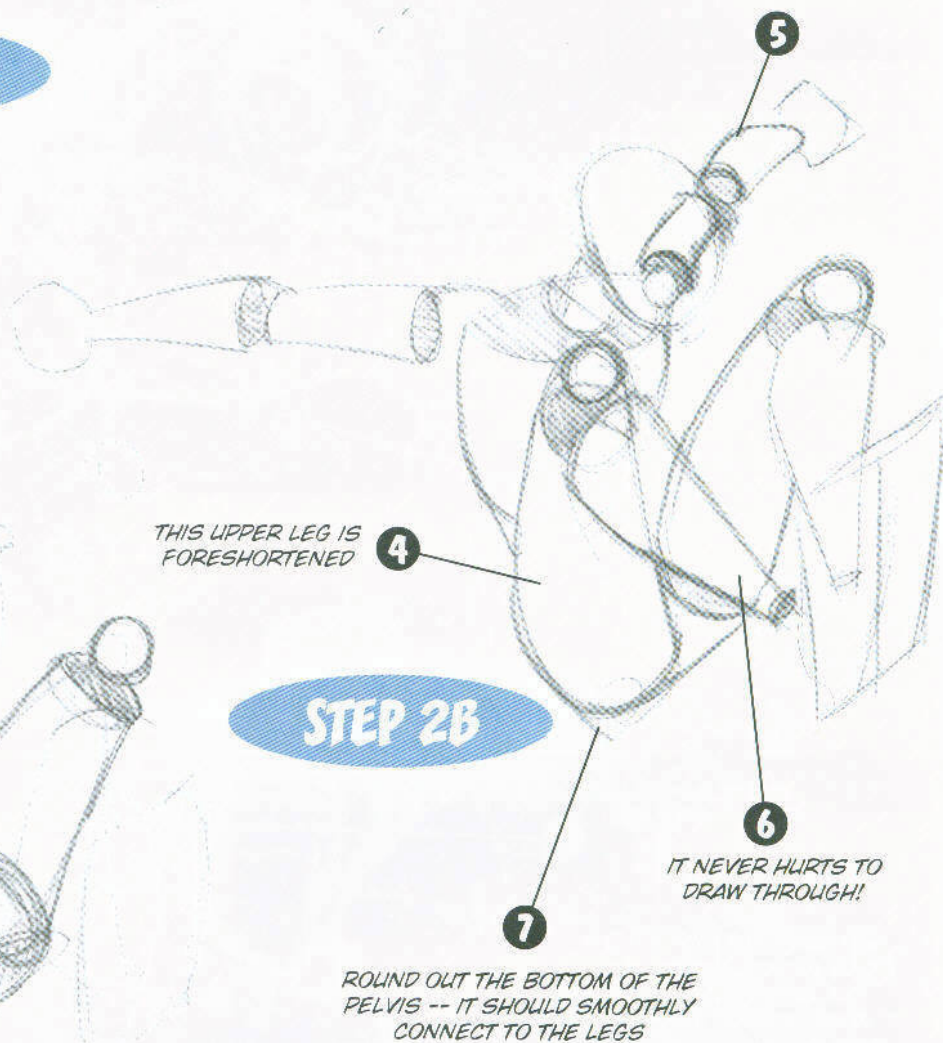


STEP 1

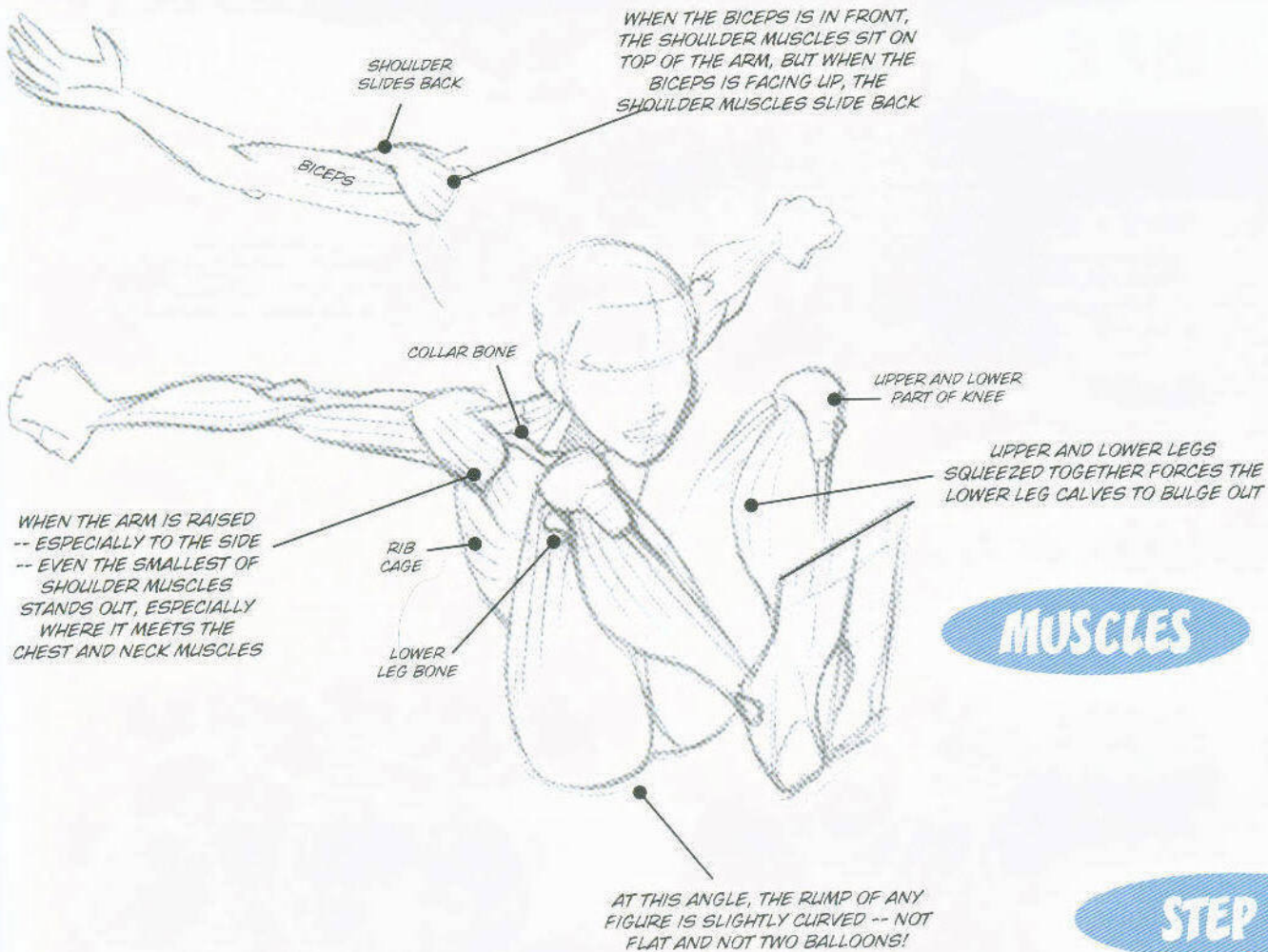
FILL IN THE CHEST AND MARK THE COLLARBONES -- SINCE YOU ARE LOOKING AT THE TOP OF THE TORSO, THE COLLARBONES ARE LOWER AND CURVED DOWN AND AROUND THE FRONT OF THE TORSO



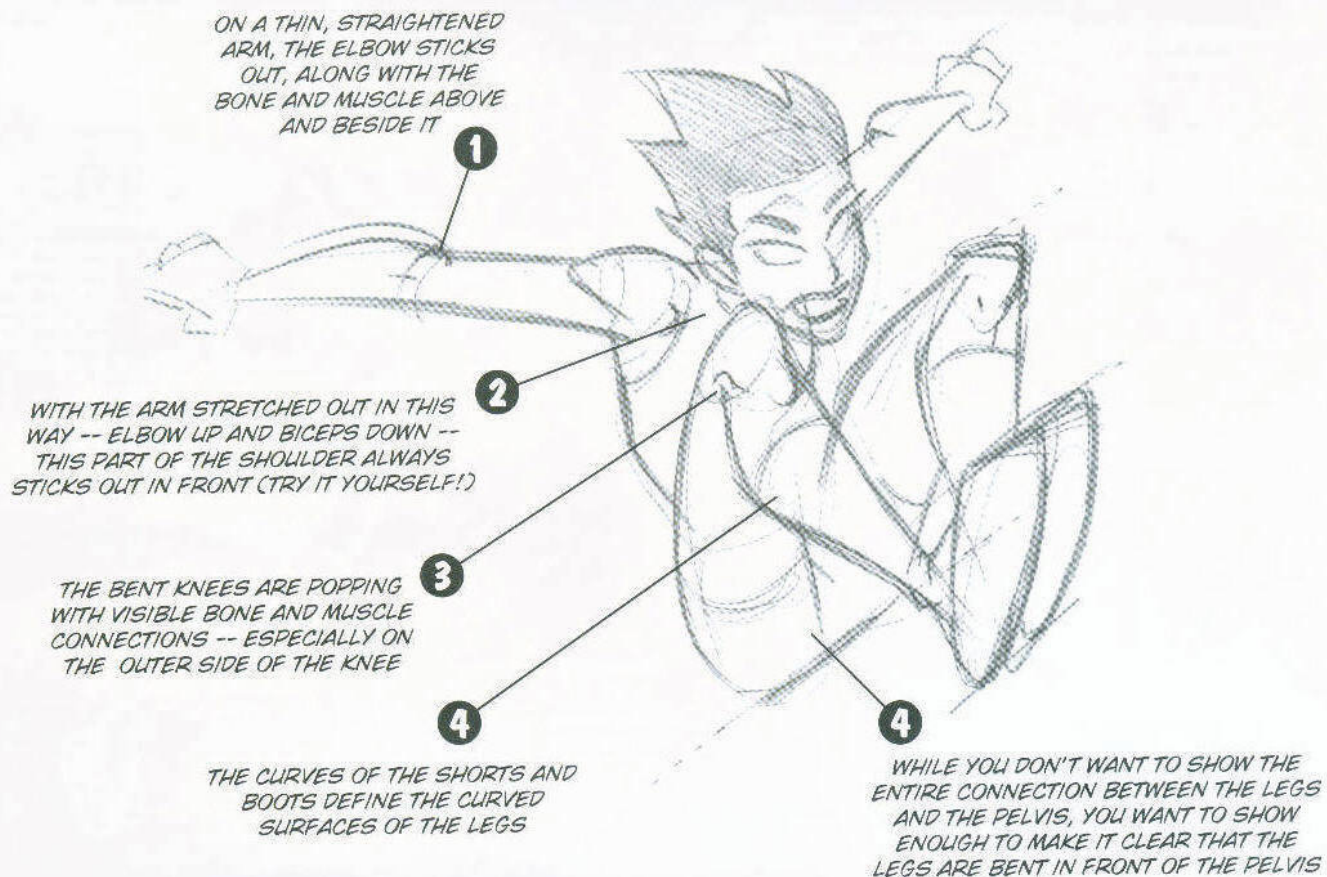
STEP 2A



STEP 2B



STEP 3



JUMP 2

ADD SHOULDERS AND HIPS,
ALIGNED AS IN JUMP #1

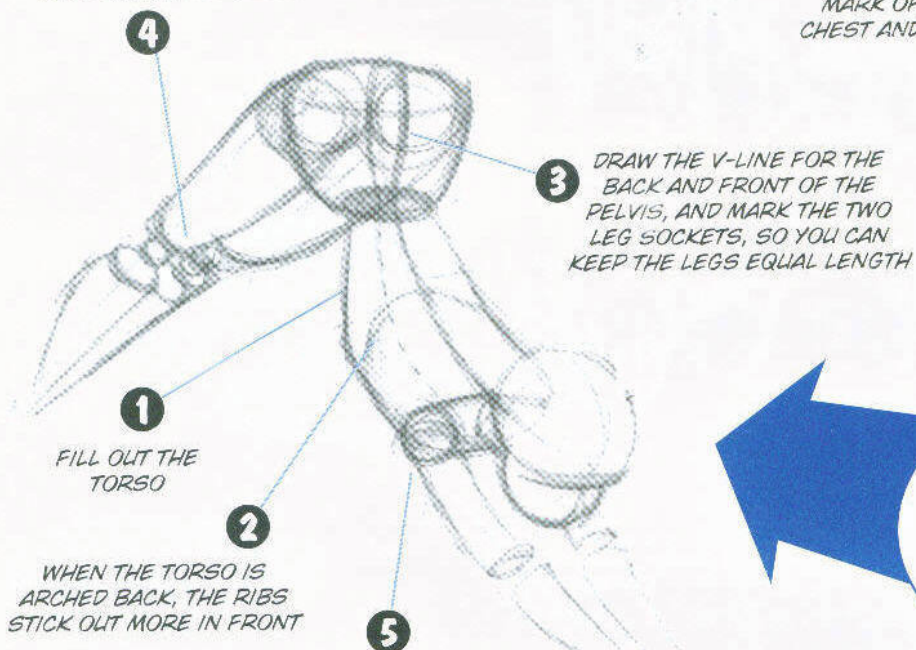
STEP 1

THE LEFT LEG LOOKS SHORTER
THAN THE RIGHT -- THE TWO
LEGS COME CLOSER TOGETHER
AT THE FEET, SO THAT THE
LEFT LEG IS AT A MORE
FORESHORTENED ANGLE

WHEN LEGS ARE
STRAIGHTENED OUT,
THEY ACTUALLY CURVE
SLIGHTLY BACKWARD

MARK OFF THE
CHEST AND PELVIS

THE OUTSTRETCHED
ARMS ARE ALSO
SLIGHTLY CURVED



FILL OUT THE
TORSO

WHEN THE TORSO IS
ARCHED BACK, THE RIBS
STICK OUT MORE IN FRONT

THE ARMS AND SHOULDERS
ARE LIFTED SO HIGH THAT THEY
ARE ALMOST ON TOP OF THE
TORSO. THIS ALSO CAUSES
THE RIBS TO STICK OUT

STEP 2

ONLY DRAW ENOUGH OF AN
OVERLAP TO SHOW THAT THE
HIPS ARE IN FRONT OF THE LEGS

THE HIPS, KNEES, AND
FEET ALL LINE UP

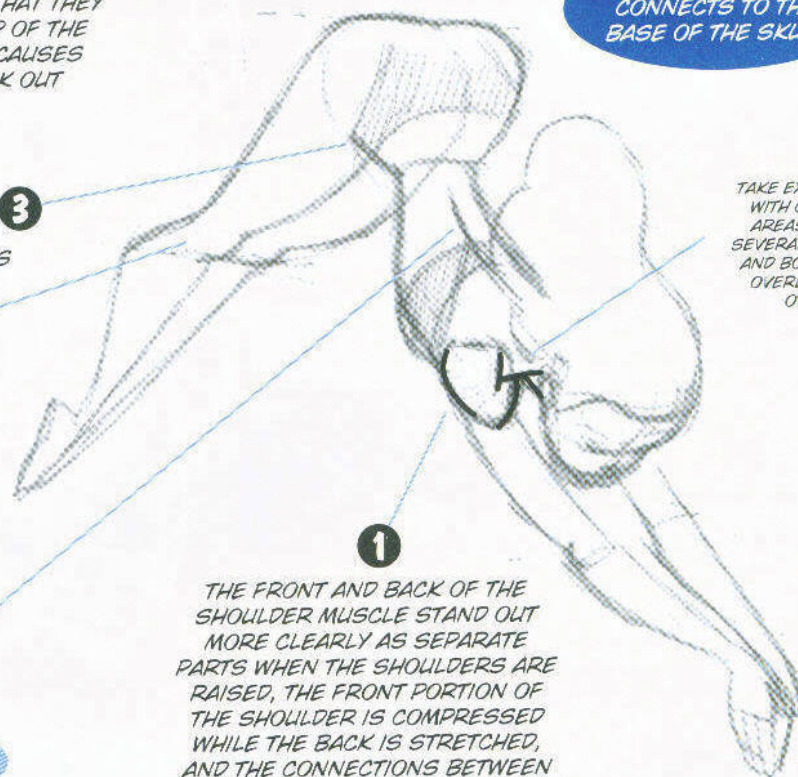
WHEN THE BACK IS ARCHED, THE
SPINAL CREASE IS MORE OBVIOUS

STEP 3

THE FRONT AND BACK OF THE
SHOULDER MUSCLE STAND OUT
MORE CLEARLY AS SEPARATE
PARTS WHEN THE SHOULDERS ARE
RAISED, THE FRONT PORTION OF
THE SHOULDER IS COMPRESSED
WHILE THE BACK IS STRETCHED,
AND THE CONNECTIONS BETWEEN
THE SHOULDER, UPPER TORSO AND
NECK STAND OUT CLEARLY

TAKE EXTRA CARE
WITH COMPLEX
AREAS WHERE
SEVERAL MUSCLES
AND BODY PARTS
OVERLAP EACH
OTHER

HOW THE NECK
CONNECTS TO THE
BASE OF THE SKULL



JUMP 3

THE TORSO IS
TURNED TO THE SIDE

WITH THE SHOULDERS
RAISED SO HIGH, THE
COLLABONES ARE
SQUEEZED TOGETHER,
AND THUS MORE CURVED
DOWN THAN USUAL

THIS LEG IS
FORESHORTENED,
COMING ALMOST
DIRECTLY TOWARD YOU

FILL OUT THE TORSO. AS
IT CURVES FORWARD,
THE RIBS STAND OUT
SLIGHTLY IN BACK

THIS UPPER ARM IS
FORESHORTENED

START WITH
THE SPINE

THIS HIP IS
CLOSER THAN
THE OTHER

STEP 1

THERE IS A STRONGLY
CURVED CREASE BETWEEN
THE FORESHORTENED
LEG AND THE PELVIS

STEP 2

THE RAISED ARMS CROWD
THE CHEST, SO THAT THE
BORDERS BETWEEN THE
CHEST AND THE SHOULDER
MUSCLES STAND OUT
MORE THAN THE BOTTOM
OF THE CHEST

SINCE THE UPPER ARM IS
COMING ALMOST
DIRECTLY AT YOU, THE
ELBOW IS ALMOST
CENTERED IN FRONT OF IT

WITH THESE
UPRAISED ARMS, THE
BACK PART OF THE
SHOULDER MUSCLES
STANDS OUT

WITH THIS SORT OF POSE,
THE LOWER LEG IS USUALLY
TUCKED IN BEHIND THE
UPPER LEG, BUT IN THIS
CASE THE LOWER LEG IS
ANGLED OUT, WHICH WITH
THE TURNED-IN FEET
SUGGESTS A LEAP THAT IS
STARTLED RATHER THAN
AGGRESSIVE

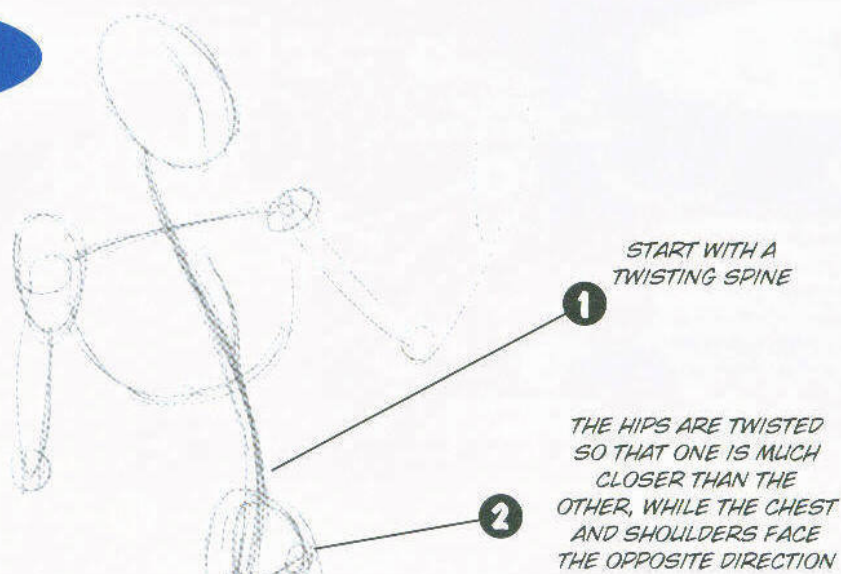
STEP 3

STAND 1

BECAUSE THE FRONT LEG IS RELATIVELY CLOSER TO YOU, IT LOOKS LARGER AND LONGER THAN THE REAR LEG

THIS LEG IS BENT FACING FORWARD AT THE SAME ANGLE AS THE HIPS, THE FOOT CONTINUES AT THE SAME ANGLE

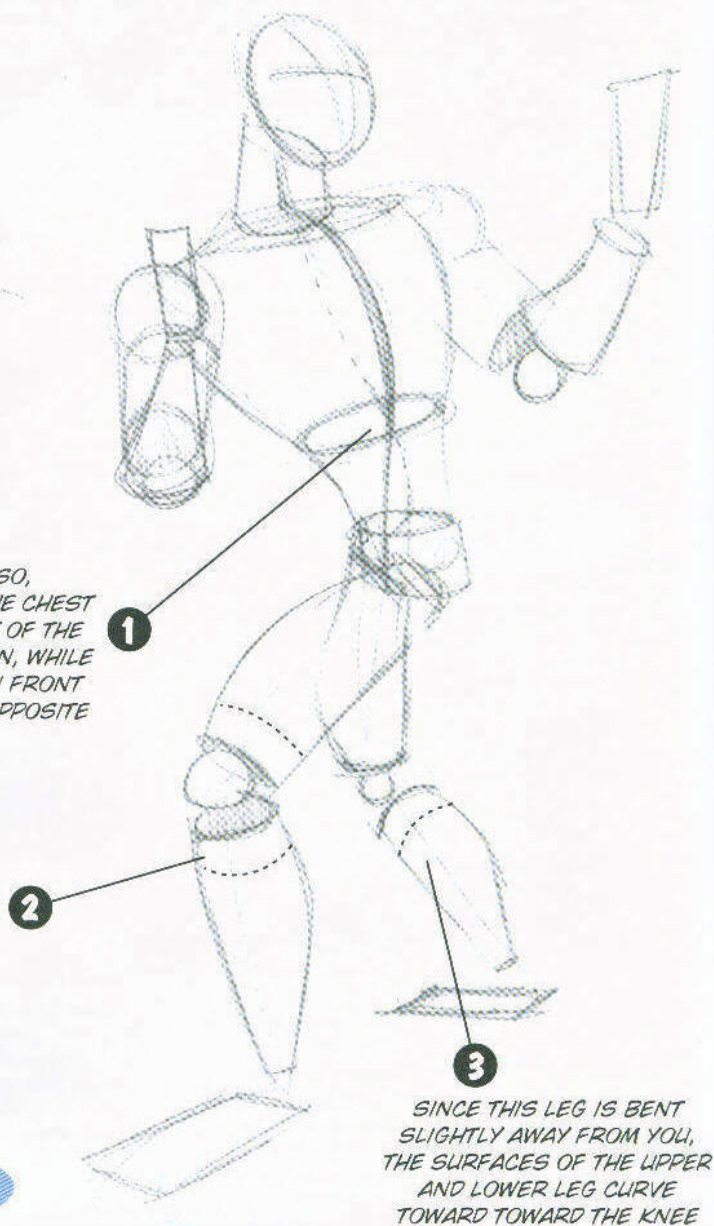
STEP 1



FILL OUT THE TORSO, REMEMBERING THAT THE CHEST CURVES OUT IN FRONT OF THE SPINE IN ONE DIRECTION, WHILE THE PELVIS CURVES IN FRONT OF THE SPINE IN THE OPPOSITE DIRECTION

SINCE THE KNEE IS IN FRONT OF THE REST OF THE LEG, ESPECIALLY WHEN IT'S BENT, THE SURFACES OF THE UPPER AND LOWER LEGS CURVE AWAY FROM THE KNEE

STEP 2



THE JUGULAR
VEINS AND ADAM'S
APPLE STAND OUT
WHEN THE NECK IS
TURNED

THE WRIST
BONES STICK
OUT ON EACH
SIDE OF THE
HAND

HERE THE BICEPS
FACES UP, SO IT
PUSHES THE BOTTOM
OF THE SHOULDER
MUSCLE BEHIND IT

ALTHOUGH THE
BICEPS FACES UP,
ITS ROOT IS
ALWAYS ON THE
INSIDE OF THE ARM

WITH THE TORSO
TWISTING SIDE TO SIDE,
THE SIDES OF THE
STOMACH MUSCLES
STAND OUT MORE THAN
THE TOPS OR BOTTOMS

REMEMBER THAT AS THE
SPINE AND TORSO TWIST,
THE FRONT V-LINE AND
THE MUSCLES THAT
SURROUND IT ALSO TWIST

THE NECK
STRAIN IS CLEAR
WHERE THE
VEINS PULL
AWAY FROM THE
COLLARBONES

MUSCLES

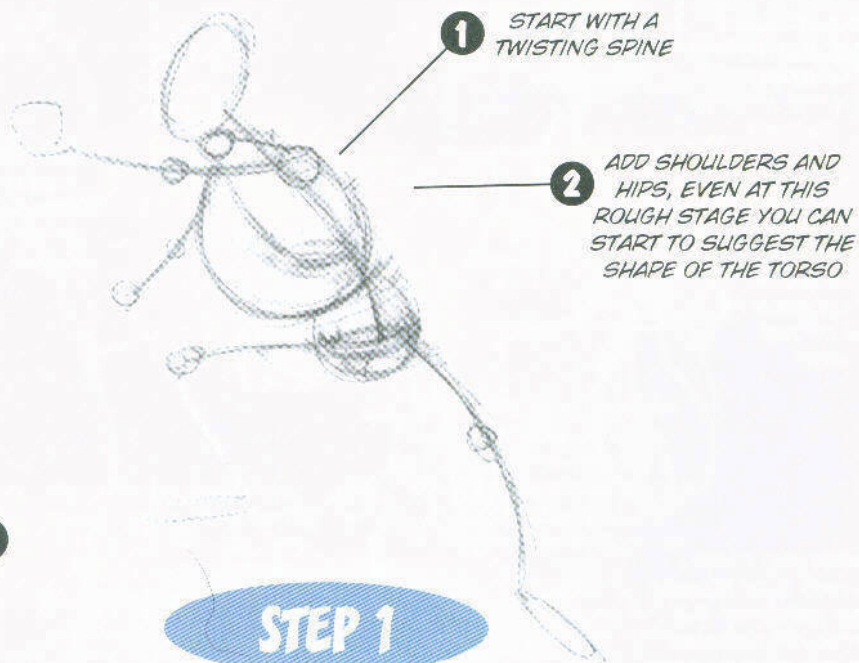
1 WHEN THE ARM IS
BENT THIS MUCH
THE FOREARM
MUSCLE ON THE
OUTSIDE BULGES

2 THE TWIST IN THE
TORSO EMPHASIZES
THE CREASE BETWEEN
THE TORSO AND LEG
MUSCLES

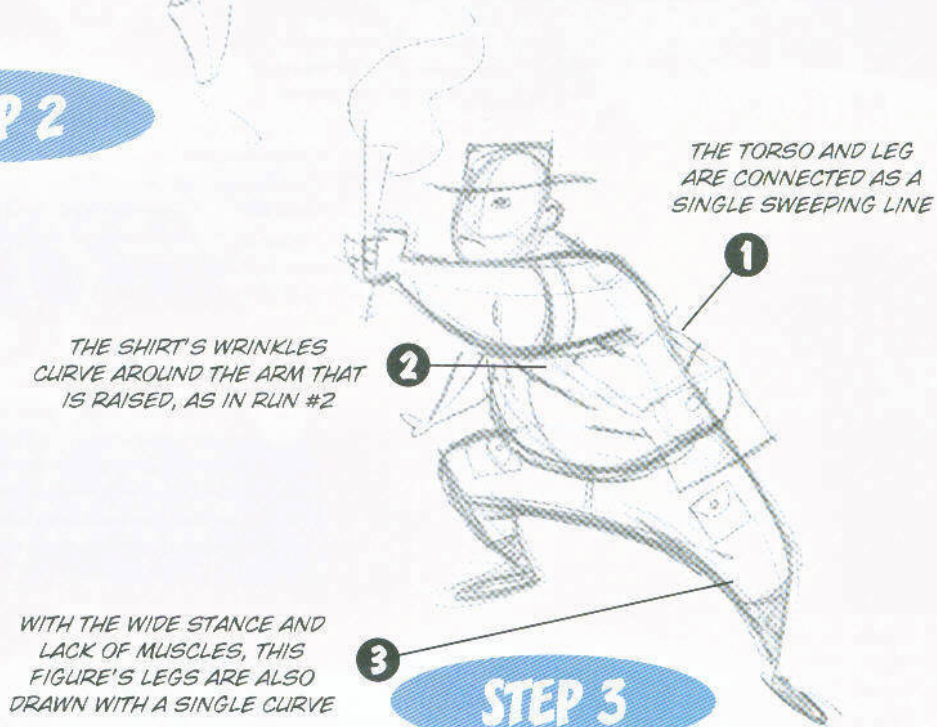
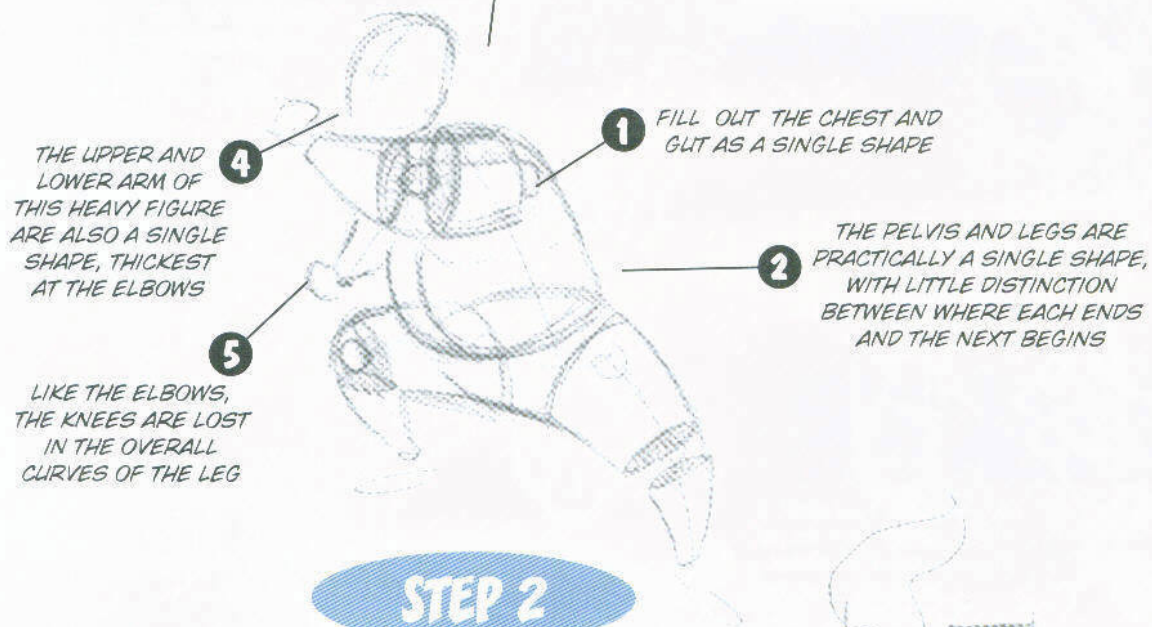
4 USE OVERLAPPING
LINES TO CLARIFY
WHICH BODY
PARTS ARE IN
FRONT OF OTHERS

STEP 3

STAND 2



LIKE THE LEGS, THE ARMS CONNECT TO THE TORSO WITH ALMOST NO SHOULDER



STAND 3

STEP 1

A SPINE THAT CURVES TO THE SIDE, RATHER THAN BENDING FORWARD OR BACKWARD

ON A HEAVY FEMALE FIGURE LIKE THIS, THE TORSO CAN BE DIVIDED EVENLY INTO A CHEST AND PELVIS

BECAUSE THIS HIP IS LOWER, THE LEG IS BENT TO FIT INTO A SHORTER SPACE

WHEN THE ARM IS BENT THIS FAR, THE LOWER ARM USUALLY "SQUEEZES OUT" THE UPPER ARM

FILL OUT THE TORSO AND PELVIS

WHILE THE SHOULDERS ARE LEVEL, THE HIP AND LEG SUPPORTING THE BODY'S WEIGHT ARE HIGHER THAN THE OTHER HIP

DESPITE THE TWISTS AND TURNS OF THIS POSE, THE SUPPORTING FOOT LINES UP WITH THE HEAD, KEEPING THE FIGURE BALANCED

THIS LEG CAN'T BEND TO THE SIDE, SO IT BENDS FORWARD INSTEAD -- MAKING THE KNEE STICK OUT MORE AND THE HIP/LEG JOINT MORE CURVED

FORESHORTENING MAKES THE NARROWING OF THIS ARM LOOK MORE EXTREME THAN THE OTHER ARM

BOTH FOREARMS OVERLAP THEIR UPPER ARMS, BUT THE OVERLAP IS MORE MARKED ON THIS ARM, WHERE THE FOREARM IS ALMOST COMPLETELY IN FRONT OF THE UPPER ARM

THE KNEES OF HEAVIER FIGURES STAND OUT MORE ON THE BOTTOM THAN ON THE SIDES

STEP 2

STEP 3

STAND 4

THERE'S VERY LITTLE NEW IN THE FOLLOWING TWO POSES -- JUST A CHANCE TO USE WHAT YOU'VE SEEN IN EARLIER POSES

REMEMBER THAT UNLESS YOU ARE TRYING TO DRAW A PARTICULARLY STIFF POSE, THERE SHOULD BE NO STRAIGHT LINES IN YOUR FIGURE

THIS LEG IS BENT TOWARD THE SIDE, AND UNLIKE MANY OF THE FORESHORTENED LIMBS WE'VE BEEN DRAWING LATELY, IS THE SAME LENGTH AS THE OTHER LEG

COMPARED TO THE LAST FEW POSES WE'VE BEEN DRAWING, THIS ONE SHOULD BE A PIECE OF CAKE!

STEP 1

AS THIS FIGURE IS BENT FORWARD AND MORE OF THE TORSO TOP IS VISIBLE, THE COLLARBONES ARE RELATIVELY LOWER AND CURVED DOWNWARD

THIS FIGURE IS ATHLETIC, WITH DISTINCT UPPER AND LOWER LIMBS

STEP 2

WHILE DISTINCT, THE KNEES AND ELBOWS ARE KEPT IN THE OVERALL SWEEP OF THE LIMBS -- GRACEFUL RATHER THAN MUSCULAR

VERY LITTLE OF THIS ARM OVERLAPS THE TORSO, REQUIRING A MINIMAL OVERLAP LINE AS OPPOSED TO THE OVERLAP LINE THAT PLACES THE TORSO ALMOST COMPLETELY IN FRONT OF THE RAISED ARM

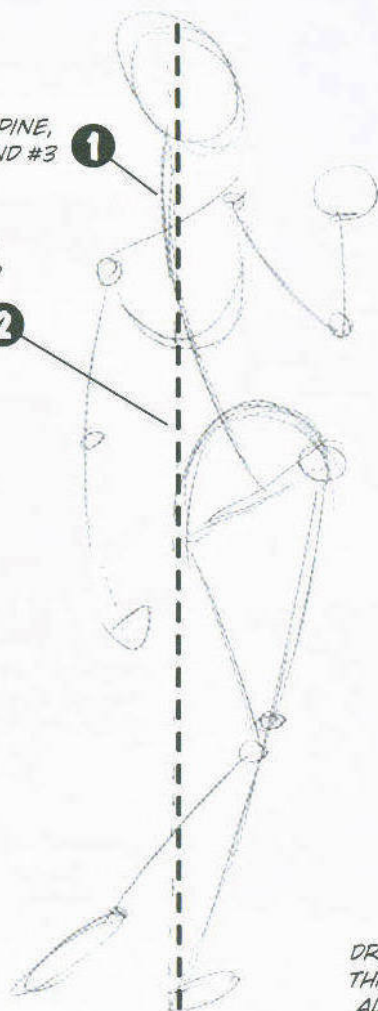
LIKE RUNNER #2, THE LEG THAT IS BENT MORE AGAINST THE PELVIS HAS A MORE DEFINED BORDER THAN THE REAR LEG

STEP 3

STAND 5

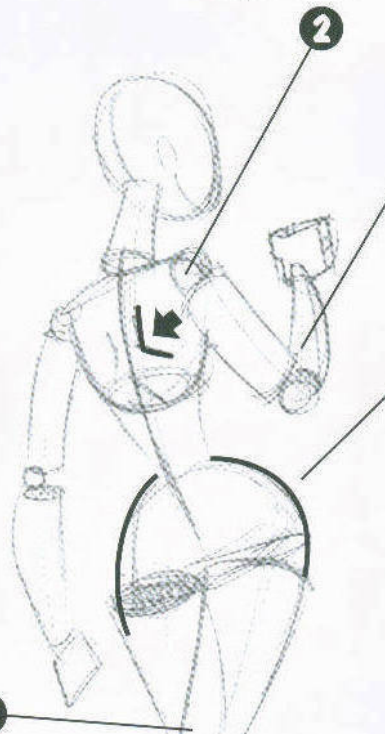
A BENT SPINE,
LIKE STAND #3

ANOTHER
BALANCED
POSE



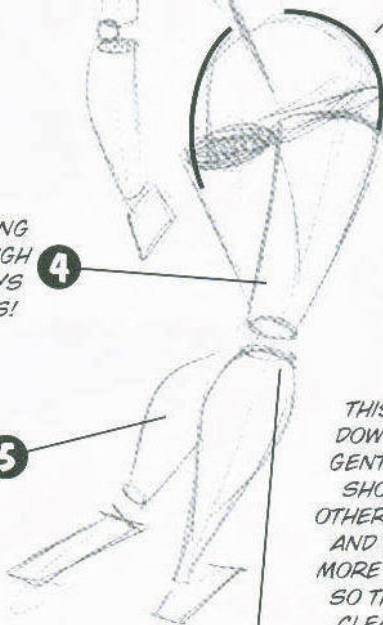
WHEN AN ARM IS
RAISED UP TO THE
SIDE OR BACK, THE
SHOULDER BONES
MOVE TOWARDS
THE SPINE AND JUT
OUT (SEE P. 47)

ALWAYS KEEP CLEAR
WHICH BODY PARTS ARE
CLOSER TO YOU



WHEN ONE LEG/HIP IS
SUPPORTING THE BODY'S
WEIGHT, IT STANDS OUT
MORE SHARPLY THAN
THE OTHER HIP

DRAWING
THROUGH
ALWAYS
HELPS!



FORESHORTENING
MAKES THE CURVES
ON THIS LEG MORE
PRONOUNCED

THIS ARM HANGS
DOWN, CREATING A
GENTLE SLOPE OF A
SHOULDER -- THE
OTHER ARM IS TENSED
AND THE SHOULDER
MORE DISTINGUISHED,
SO THAT THERE IS A
CLEAR OVERLAP IN
FRONT OF THE NECK

1

6

LIKE STAND #3, THE LEG
SUPPORTING THE BODY
USUALLY ANGLES BACK
FROM THE BODY (IN THIS
CASE, TOWARDS YOU)



STEP 1

STEP 2

STEP 3

PUNCH 1

START WITH
THE SPINE

1

LIMBS SHOULD ALMOST
ALWAYS BE CURVED

3

2

THIS TORSO IS ALMOST
IN PROFILE, MOST OF
THE CHEST IS TO ONE
SIDE OF THE SPINE

STEP 1

IN THIS NEAR-PROFILE
VIEW, THE NECK
SWEEPS DOWN TO THE
BACK AS A SINGLE LINE

4

NORMAL

ARM
EXTENDED

WITH THE PUNCHING
ARM THROWN FORWARD,
THE SHOULDER IS MORE
FORWARD ON THE
TORSO THAN USUAL

3

1

NO MATTER HOW
SPREAD THE LEGS ARE,
THEY BOTH GO BACK
INTO THE HIP SOCKETS

2

LEGS SPREAD IN THIS
STANCE FORM A SINGLE
CURVED LINE (SEE STAND #2)

STEP 2

THIS EXTENDED ARM PULLS
UP THE BACK MUSCLES THAT
CONNECT TO THE SHOULDER,
AND THE RIBS WHERE THEY
BORDER THIS CONNECTION

1

2

FROM THIS ANGLE, THE
VERTICAL MUSCLES OF
THE TORSO ARE MUCH
MORE NOTICEABLE THAN
THE HORIZONTAL ONES

STEP 3

PUNCH 2

OKAY... SO THAT LAST ONE WAS EASY, RIGHT? NOW TRY YOUR HAND AT SOME HEAVY-DUTY FORESHORTENING!

FORESHORTENED FOREARM

3

1

START WITH THE SPINE

2

WITH BOTH ARMS RAISED, THE SHOULDER LINE CURVES UP TO THE SHOULDERS

1

THE CURVES ON THE FORESHORTENED ARM ARE MORE EXTREME THAN THOSE OF THE OTHER ARM

2

ANOTHER CONTINUOUS LINE

STEP 1

STEP 2

THE TWIST AND STRAIN OF THE NECK MAKES THE ADAM'S APPLE STAND OUT, AS WELL AS THE CONNECTION BETWEEN THE JUGULAR VEINS AND THE CLAVICLES

1

THE SHOULDER/CHEST BORDER STANDS OUT

3

WHEN A BODY PART IS FORESHORTENED TO THIS EXTREME, THE SURFACE CURVES ALMOST SHOW "CROSS SECTIONS" OF THE WRIST, ELBOW, TRICEPS, AND SHOULDER

4

BECAUSE THE SHOULDERS ARE RAISED, THE TRAP MUSCLES BULGE OUT, BUT ARE DISTINCT FROM THE SQUARED-OFF SHAPE OF THE TWO SHOULDERS

2

THE CURVING JOINT BETWEEN THE FOREARM AND UPPER ARM IS SO MARKED BECAUSE THE FOREARM IS FORESHORTENED AND THE TWO PARTS OF THE ARM ARE PRESSED TOGETHER, MAKING A CREASE

5

WITH THE RAISED ARM AND FORWARD-LEANING TORSO, THE SIDE RIBS STAND OUT

7

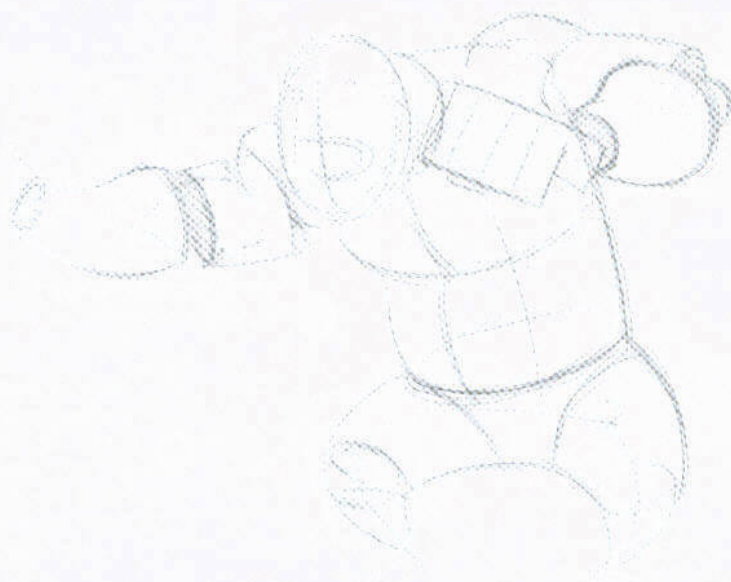
THE TWISTING TORSO EMPHASIZES THE BORDER BETWEEN THE TORSO AND THE LEG MUSCLES

6

STEP 3

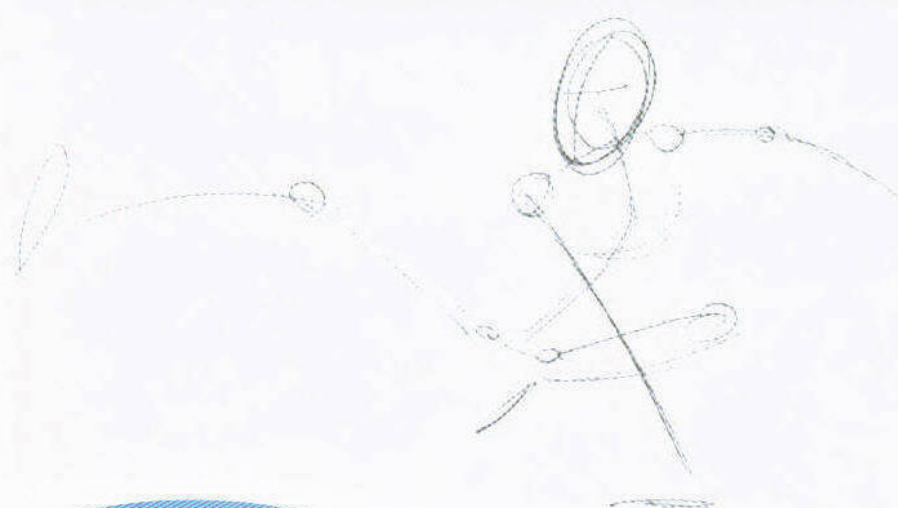
PRACTICE POSES

SO NOW YOU'VE
SEEN IT DONE STEP-BY-STEP...
IT'S YOUR TURN! HERE ARE A HANDFUL
OF ACTION SKELETONS AND FINISHED
DRAWINGS, WITH NO EDUCATIONAL CHATTER TO
DISTRACT YOU. SEE IF YOU REMEMBER ALL THE
TRICKS OF MUSCLES, FORESHORTENING,
AND LINES!

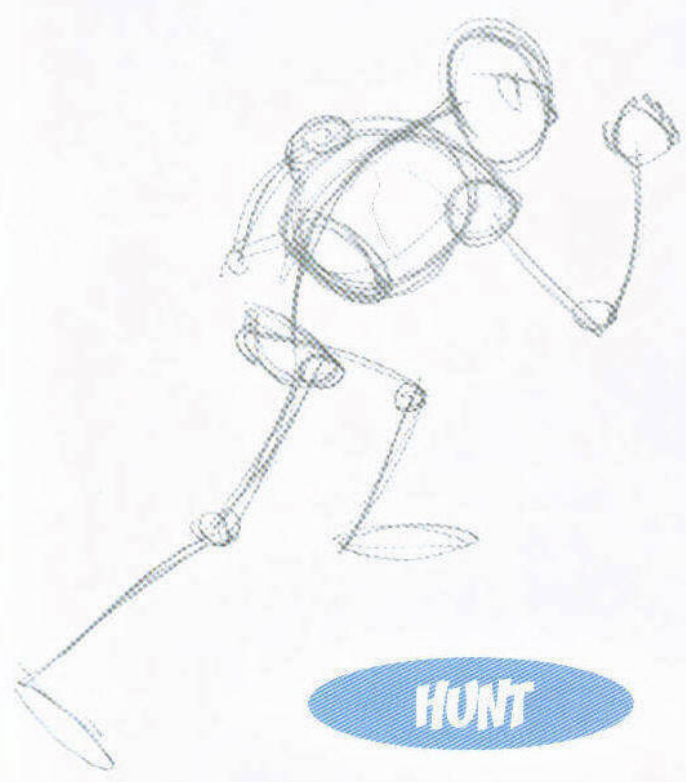


PUNCH



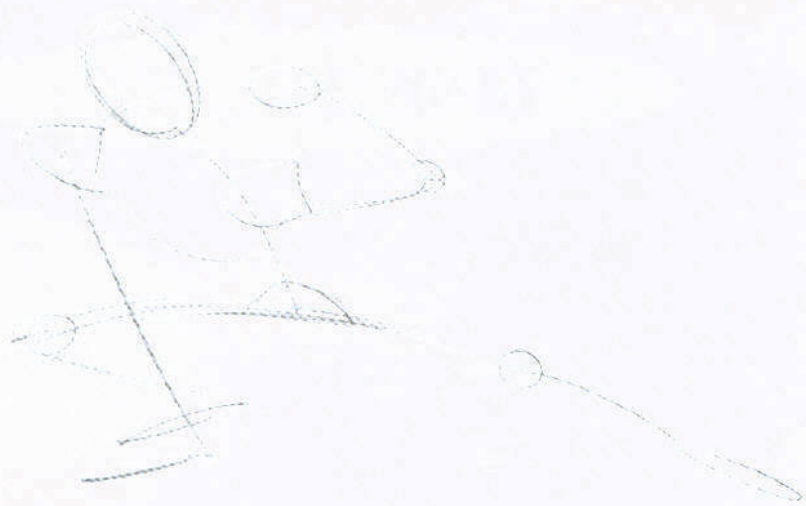


KICK



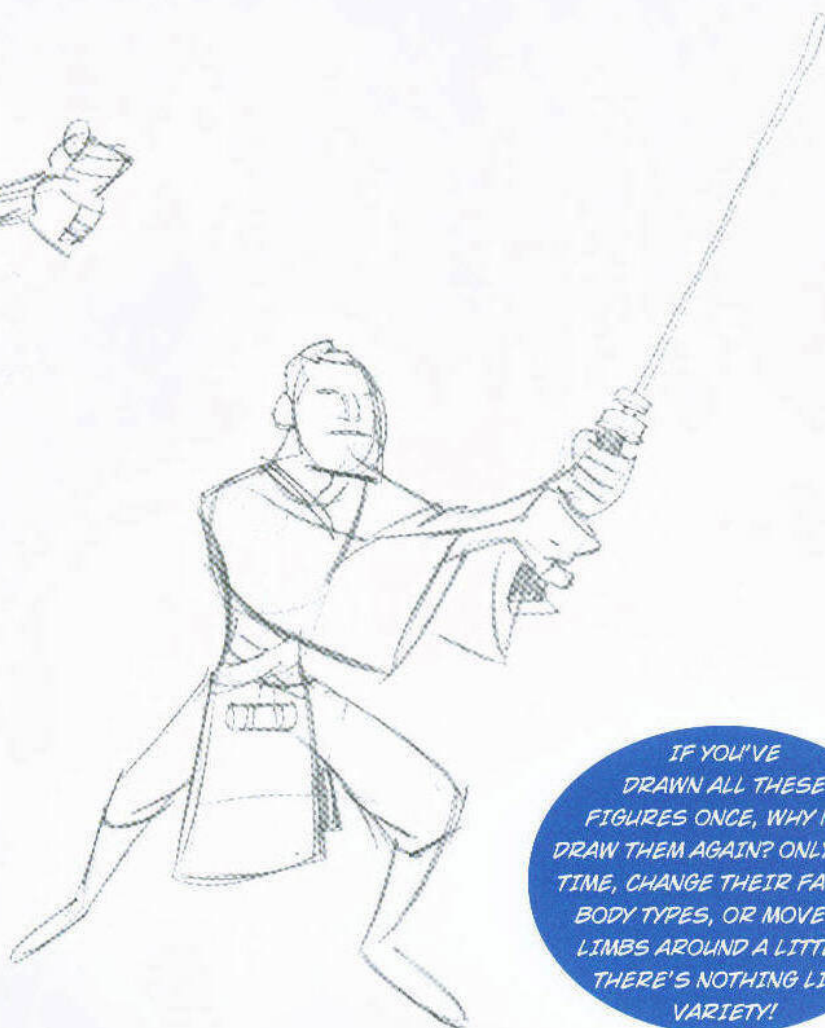
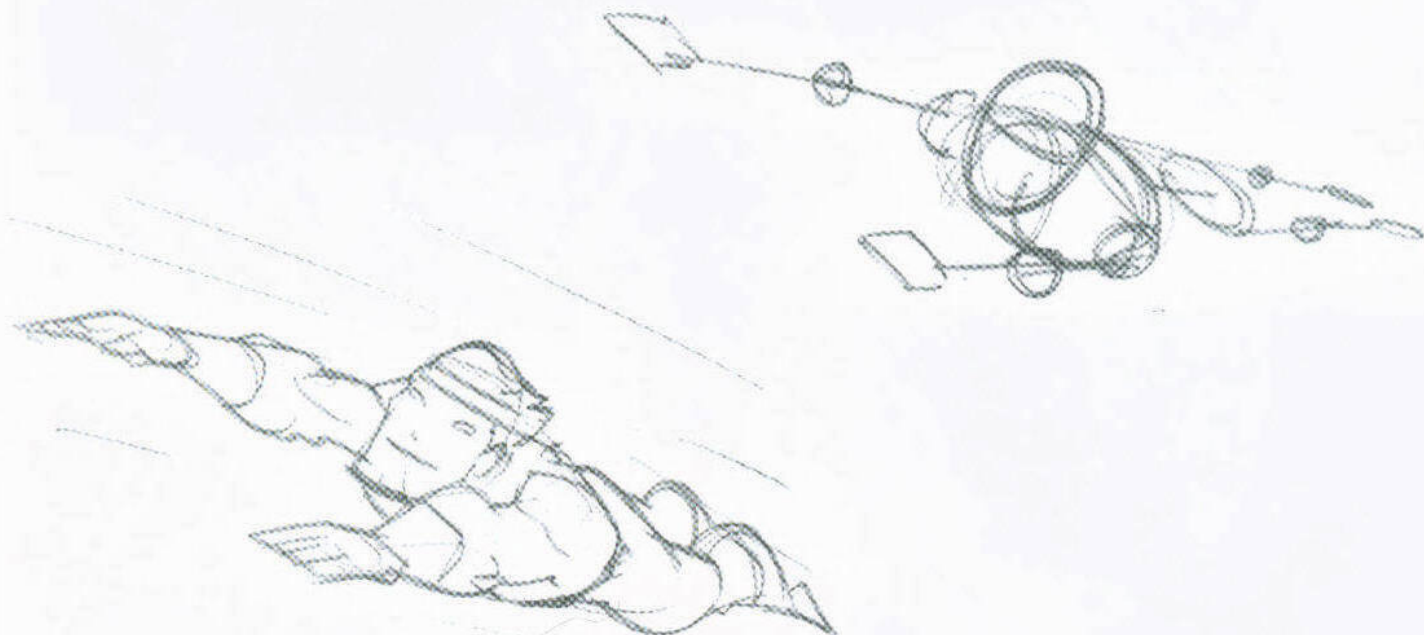
HUNT



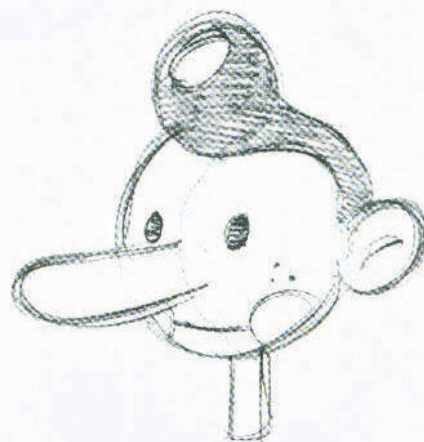
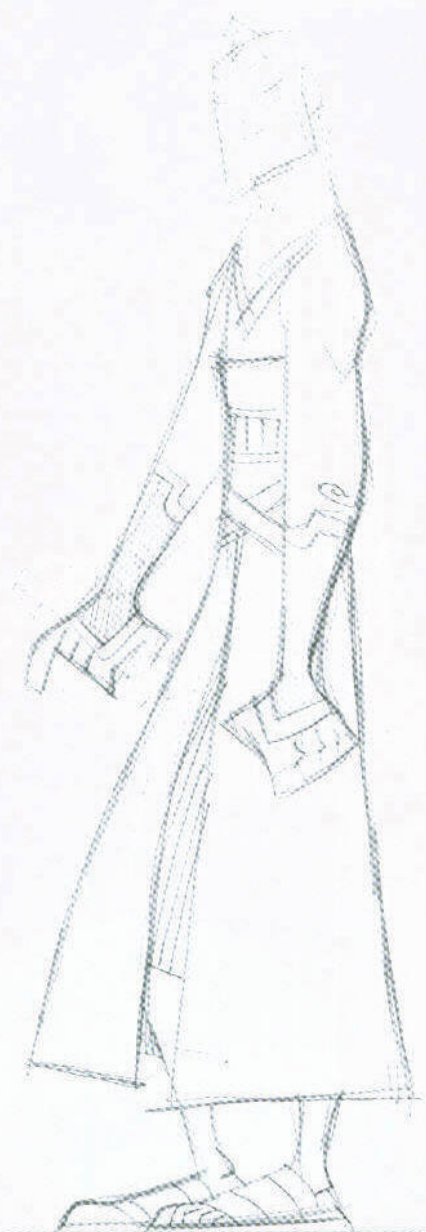


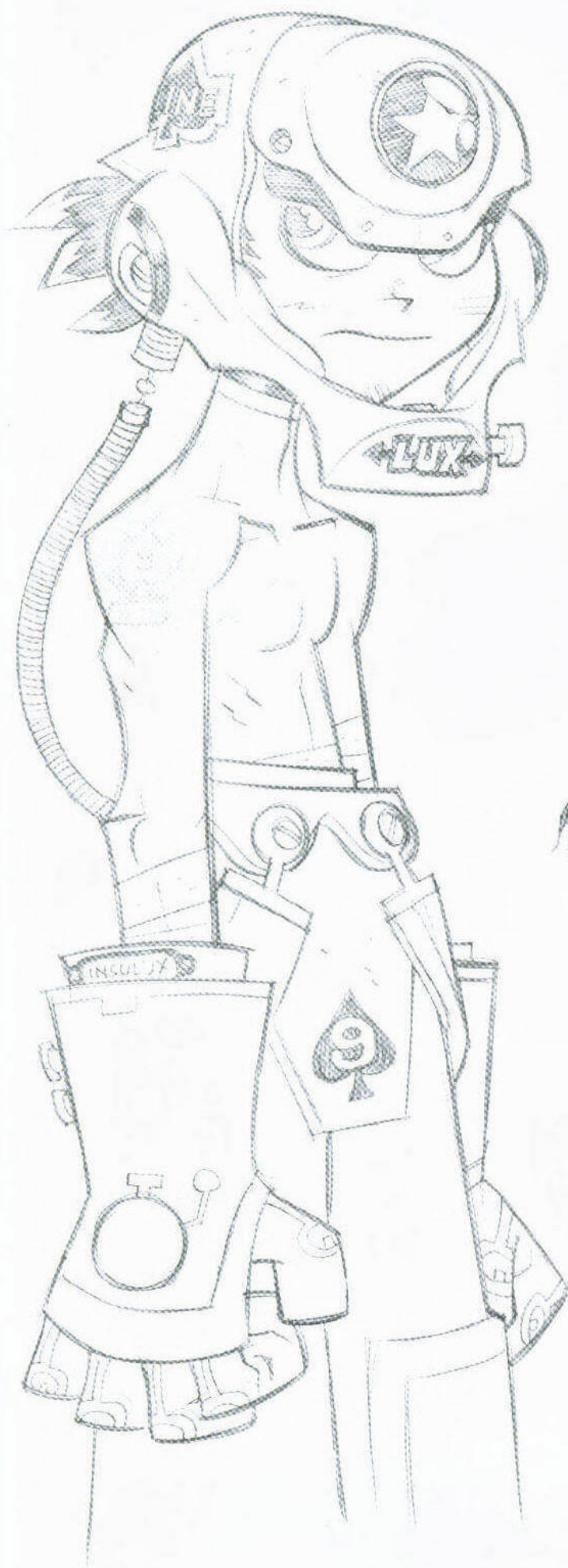






IF YOU'VE
DRAWN ALL THESE
FIGURES ONCE, WHY NOT
DRAW THEM AGAIN? ONLY THIS
TIME, CHANGE THEIR FACE OR
BODY TYPES, OR MOVE THE
LIMBS AROUND A LITTLE...
THERE'S NOTHING LIKE
VARIETY!





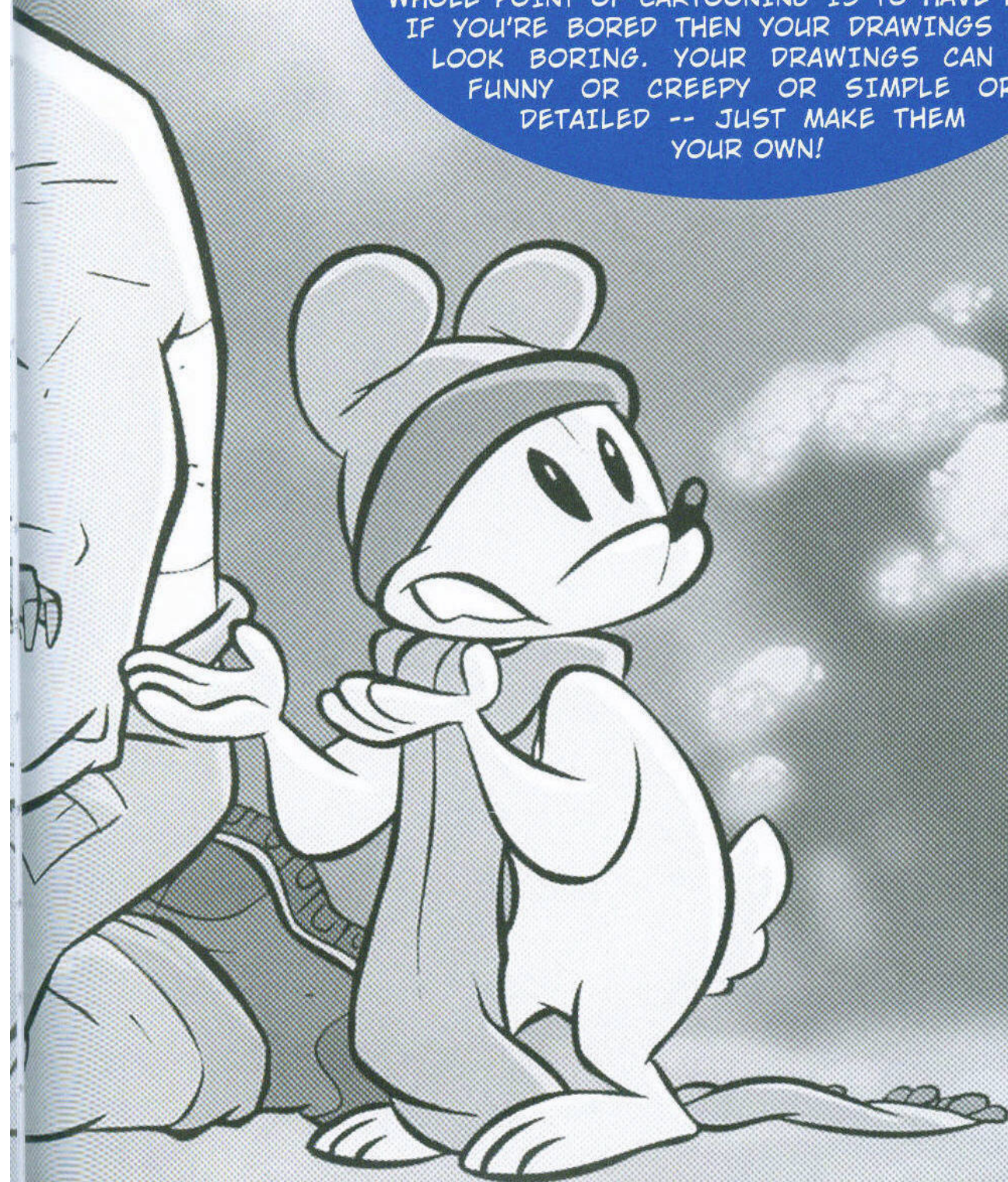
STYLES

OF COURSE, THESE ARE ONLY A FEW
EXAMPLES OF THE MILLIONS OF STYLES
OF CARTOONING YOU CAN PLAY WITH.



AFTERWORD

I COULD HAVE SLIPPED IN A FEW MORE PAGES ABOUT COMPOSITION OR STORY-TELLING, BUT I THINK IF I TRIED TO STUFF ANY MORE INFORMATION INTO YOUR HEAD IT WOULD PROBABLY EXPLODE, AND THEN I WOULD BE IN A WHOLE LOT OF TROUBLE! JUST REMEMBER, THE WHOLE POINT OF CARTOONING IS TO HAVE FUN -- IF YOU'RE BORED THEN YOUR DRAWINGS WILL LOOK BORING. YOUR DRAWINGS CAN BE FUNNY OR CREEPY OR SIMPLE OR DETAILED -- JUST MAKE THEM YOUR OWN!



INDEX

AGE (PROPORTIONS AND WRINKLES)	34-35
ANIMALS, USING FEATURES AND PROPORTIONS OF	30-31
ARM MUSCLES AND MOTION	48-49
ARM PARTS	48-49
ARMPIT	48
BICEPS	49, 73
ELBOW	49
FOREARM	48-49, 68
HAND/FIST	51
SHOULDER	46, 48, 82
TRICEPS	49
"ATLAS OF HUMAN ANATOMY FOR ARTISTS, THE"	13
BODY PROPORTIONS	
FEMALE	41-43, 79, 81
MALE	38-40, 76-77
BODY TYPES, FEMALE	
AMAZON	43
CUTE	42
HEAVY	43
SKINNY	42
BODY TYPES, MALE	
BEEFY	39
HEAVY	40
HEROIC	39
SKINNY	40
EMOTION, DRAWING	32-33
ERASERS	13
EXAGGERATION	
IN CARTOONING	10-11, 20-21
IN POSES	56-59
FACE PARTS	
BROW	20
CHIN	20
"CROW'S FEET"	33, 35
EARS	16-17, 34-35
EYES	18, 32, 34
FOREHEAD	20-21
JAW	20-23
JOWLS	20-21, 32-35
MOUTH	18-19, 32-35
MUZZLE	20-21, 32-33
NOSE	18-19, 34-35
FACE PROPORTIONS	20-29
FACE TYPES	
CUTE	24-25
GAUNT	26-27

